MODEL ENGLISH

DONNELLY

BOOK TWO

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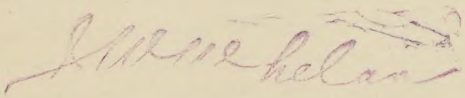
MODEL ENGLISH

BOOK II

THE QUALITIES OF STYLE

BY

FRANCIS P. DONNELLY, S.J.



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PREFACE

TEACHERS of speaking and writing have always distinguished three stages in the art of composition. The first is *invention* (inventio), the finding of thoughts to establish or amplify the truth of a statement. The second is the *arrangement* of the thoughts (dispositio), and the third (elocutio) treats the fitting *expression* of the thoughts.

The third stage, described by the word *style*, is the subject of *Model English, Book II*. Invention is the chief topic of *Book I*, better known under its former title, *Imitation and Analysis*. Arrangement is adequately treated in both books. The two books embody a complete and practical presentation of the art of composition for secondary schools.

Model English, as its name implies, teaches composition, in the way every art must be taught, by the following of master-models. Definitions are given in the form of directions, and technical terms are kept subordinate. Definitions and terms have their legitimate use, but to commit them to memory does not make writers or speakers. (See appendix, Directions for Teachers.) The speaker or writer is made by speaking and writing, and though each one should furnish his own thoughts, he need not, and for the most part cannot, devise new words or new forms of sentences and paragraphs. For these he must go to the best authors, avoiding individual mannerisms and adopting what is standard in English.

In *Model English* a great variety of forms is presented; defects are pointed out; excellent traits are emphasized; the composition is analyzed; subjects are suggested which may be readily adapted to any class of scholars, and

every topic is so prepared that the student is stimulated to think for himself and then to put his own original thoughts into the accepted English form before him.

In *Book I*, the models are taken from the *Sketch Book* of Irving, which contains examples of every process and every type of composition and is in a style not complicated by difficult thought. In *Book II*, a wider choice is offered to more advanced students, who need not, unless they so choose, follow the model as closely in sentence structure as was done in the earlier exercises of *Book I*.

Since the writer's first book was issued, an ever-increasing number of books with texts and models have appeared, and educators are now awakening everywhere to the fact, which for a time was obscured, that the art of writing or speaking must be learned, like all arts, from models judiciously followed. The author of *Model English* has used successfully in class many of the models here studied and has experienced through long years of teaching quick and gratifying results from this oldest and best of methods.

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July, 1919.

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MODEL ENGLISH

PART ONE

QUALITIES OF STYLE

1. The qualities here treated of are clearness, force, and interest.

Clearness concerns itself with imparting truth to the mind. It is necessary for all composition and without either of the other two qualities is usually sufficient in scientific and legal language.

Force is the quality which presents to the emotions and will the good or evil of a course, in order by these motives to bring about resolution and action. It is the quality found in persuasive speeches and essays.

Interest is the quality which arrests and holds the attention of the mind by presenting the novelty, humor, or beauty of the topic. It finds its greatest field in stories and informal essays, but is used in all composition. Interest and force often make their appeal through the imagination.

A word or sentence may at one and the same time be clear for the mind, forceful for the emotions and the will, and interesting to the imagination and intellectual attention. Truth, mental attractiveness, and good may all be united in the one thought, as "To speak a word in due time is like apples of gold on beds of silver," Prov. 25:11. Where the subject is of itself important, as in science, clearness is usually sufficient; where the subject is trite or the reader is indif-

ferent to its importance, interest must be awakened for attention and force invoked for action. This division and this meaning of the qualities will be found, it is believed, to be those traditionally accepted by the rhetoricians of all languages. Some recent writers vary in their use of these terms.

CHAPTER I

CLEARNESS

2. Language is clear when the thought is fully and readily understood.

Clearness is the first and most necessary quality of language. The purpose of language is to convey thought from one mind to another. Language should therefore exactly mirror the writer's thought and be such as readily to be understood by the reader. Clear thinking is needed for clear writing. Study, careful reading, analysis of compositions, and the choice of a subject within one's powers are helps to clear thinking.

I. Clearness in Words

3. Use words which express the thought exactly in kind (*right word*) and exactly in degree (*accurate word*). Such words will insure a full expression of your thought.

He goes away; walks away; limps away; rides away.

The verbs express different kinds of going.

He goes away; hastens away; speeds away; runs away; darts away.

The verbs express different degrees of swiftness in going.

4. Use words readily understood by the reader (*apt word*). The apt word is one commonly used (*current*) and belonging to the language (*native*), not too old (*obsolete*), not too new (*newly coined*), not too learned (*technical*).

In the following passage Newman is humorously caricaturing the use of English legal and obsolete terms, unintelligible to an audience and absurdly quoted through prejudice.

If you wage war to the knife with its blighting superstitions of primogeniture, gavel kind, mortmain and contingent remainders; if you detest . . . the provisions of its *habeas corpus, quare impedit* and *quitam* (hear, hear); if you scorn the mummeries of its wigs and bands and coifs and ermine (vehement cheering); if you trample and spit upon its accursed fee simple, fee tail, villanage and free soccage, fiefs, heriots, seizins, feuds (a burst of cheers).

NEWMAN: *Present Position of Catholics.*

EXERCISE 1

1. In any passage cited in this book instances may be found exemplifying the use of right, accurate, and apt words. Substitute other nouns, adjectives, or verbs and see whether you have improved or injured the passage. In any given passage, what is the best instance of the right word?

2. The lowing herd wind slowly o'er the lea. — GRAY: *Elegy.*

In place of the cattle substitute birds, various animals, groups of men, and use the right word for the sound, the collection, the movement, etc.

3. For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of disprized love, the law's delay,
The insolence of office?

— SHAKESPEARE: *Hamlet.*

For these evils of life suggest joys of life or beauties of some scene or pleasures of books or advantages of studies or of games, using in each case the right combination of words, as "the proud man's contumely," "the insolence of office."

4. The still higher faculty of invention Addison possessed in still larger measure. The numerous fictions, generally original, often wild and grotesque, but always singularly graceful and happy, which are found in his essays, fully entitle him to the rank of a great poet, a rank to which his metrical compositions give him no claim.

— MACAULAY: *Addison.*

The qualities of Addison's fictions prove him a poet. The repetition of "rank" before its relative helps clearness. The right word is used in the adjectives and adverbs.

Subjects

Prove in the same way:

The woods of Autumn make them a poet's dream.
The campaigns of Hannibal give him the repute of a general.
The characters of Shakespeare make him a great dramatist.
The friendships (sports, studies, etc.) of school make it enjoyable.
The parables of Christ prove him a true orator.

Take any other person, place, or thing and prove by the choice of proper qualities in its parts that some assertion about the topic is true.

5. Retreating and beating and meeting and sheeting,
Delaying and straying and playing and spraying,
Advancing and prancing and glancing and dancing,
Recoiling, turmoiling, and toiling and boiling,
And curling and whirling and purling and twirling,
And dashing and flashing and splashing and clashing;
And this way the water comes down at Lodore.

— Southey: *Cataract of Lodore.*

Describe by right words the actions of light, rain, wind, crowds on the street, fire, etc.

6. I remember the solemnity of Webster, the grace of Everett, the rhetoric of Choate; I know the eloquence that lay hidden in the iron logic of Calhoun; I have melted beneath the magnetism of Sargent S. Prentiss, who wielded a power few men ever had. But I think all of them together never surpassed and no one of them ever equalled O'Connell.

— Wendell Phillips: *O'Connell.*

The nouns represent for the writer the right words for each orator's eloquence.

Choose nouns to describe different cities or towns you know.

Write a letter telling why you prefer your place of vacation to other places which you characterize with the right nouns.

So also of streets of a city, buildings, flowers, fruits, vegetables, books, characters in fiction or history. (Condemn or praise as the truth demands. Don't exaggerate.)

7. Webster could awe a senate, Everett could charm a college, and Choate could cheat a jury; Clay could magnetize the millions,

and Corwin, lead them captive. O'Connell was Clay, Corwin, Choate, Everett, and Webster in one. Before the courts, logic; at the bar of the senate, unanswerable and dignified; on the platform, grace, wit, and pathos; before the masses, a whole man.

— Phillips: *O'Connell.*

The writer describes exactly the different effects of eloquence on different audiences by different speakers. Note the right verbs and nouns.

Subjects

Describe in a like way:

Different books with varied effects on different readers.
So also different studies with their attractions or drawbacks.
Substitute for speakers, musicians, states, towns, rivers, dishes.

8. The next morning, before the sun was in his power, an immense concourse assembled round the place where the gallows had been set up. Grief and horror were on every face; yet to the last the multitude could hardly believe that the English really purposed to take the life of the great Brahmin. At length the mournful procession came through the crowd. Nuncomar sat up in his palanquin, and looked round him with unaltered serenity. He had just parted from those who were most nearly connected with him. Their cries and contortions had appalled the European ministers of justice, but had not produced the smallest effect on the iron stoicism of the prisoner. The only anxiety which he expressed was that men of his own priestly caste might be in attendance to take charge of his corpse. He again desired to be remembered to his friends in the Council, mounted the scaffold with firmness, and gave the signal to the executioner. The moment that the drop fell, a howl of sorrow and despair rose from the innumerable spectators. Hundreds turned away their faces from the polluting sight, fled with loud wailings towards the Hoogley, and plunged into its holy waters, as if to purify themselves from the guilt of having looked on such a crime. These feelings were not confined to Calcutta. The whole province was greatly excited; and the population of Dacca, in particular, gave strong signs of grief and dismay.

— Macaulay: *Warren Hastings.*

Various words are used to express grief and horror. Arrange these terms in the order of intensity. Nuncomar's conduct helps by contrast to make the feelings of the others more prominent. Introduce, if you can, some contrast in the exercises.

Subjects

Use accurate terms for:

Joy at news of a victory, a holiday, etc.

Pity at the sight of a disaster.

Gladness of Columbus and followers on landing in America.

New hope and courage for France at America's entrance into the Great War.

Enthusiasm at some great speech.

Delight to the readers of a great book. (KEATS: *On First Looking into Chapman's Homer.*)

9. At ten the Court again met. The crowd was greater than ever. The jury appeared in their box, and there was a breathless stillness. Sir Samuel Astry spoke: "Do you find the defendants, or any of them, guilty of the misdemeanor whereof they are impeached, or not guilty?" Sir Roger Langley answered, "Not guilty." As the words passed his lips, Halifax sprang up and waved his hat. At that signal, benches and galleries raised a shout. In a moment ten thousand persons, who crowded the great hall, replied, with a still louder shout, which made the old oaken roof crack; and, in another moment, the innumerable throng without set up a third huzza, which was heard at Temple Bar. The boats which covered the Thames gave an answering cheer. A peal of gunpowder was heard on the water, and another, and another; and so, in a few moments, the glad tidings went flying past the Savoy and the Friars to London Bridge, and to the forest of masts below.

As the news spread, streets and squares, marketplaces and coffee-houses, broke forth in acclamations. Yet were the acclamations less strange than the weeping. For the feelings of men had been wound up to such a point that at length the stern English nature, so little used to outward signs of emotion, gave way, and thousands sobbed for very joy. Meanwhile, from the outskirts of the multitude, horsemen were spurring off to bear along the great roads intelligence of the victory of the Church and nation. Yet not even that astounding explosion could awe the bitter and intrepid spirit of the Solicitor. Striving to make himself heard above the din, he called on the Judges to commit those who had violated by clamor the dignity of a court of justice.

— MACAULAY: *History of England.*

Note the words and phrases denoting degrees of joy and noise. Arrange the expressions in the order of their intensity. What loss would there be if the various expressions were interchanged? Change the emotion of the model when writing the exercises.

Subjects

Expressing exactly the emotions:

Tell how the news of Lincoln's death was carried.

So also of any other sad event of history.

An invasion of the enemy and its terrors, *e.g.*, Vandals, Huns, Turks.

Tell the admiration awakened by some heroic deed.

The alarm and fear excited by a great fire in city or forest.

II. Clearness in Sentences

5. Sentences will be clear if obscure reference is avoided by proper arrangement and by judicious repetition.

Arrangement

6. Keep words, phrases, and clauses as near as possible to the parts of the sentence which they qualify (*nearness of modifiers*).

Mr. Croker, for example, has published two thousand five hundred notes on the life of Johnson, and yet scarcely ever mentions the biographer whose performances he has taken such pains to illustrate without some expressions of contempt.

— Macaulay: *Johnson.*

Rearrange the last phrase for clearness.

7. Do not put such words as, *only*, *even*, and the like, where they may qualify two or more ideas (*squinting construction*). The following statement may be differently interpreted:

In this sentence the misplacing of words only obscures the meaning.

8. Do not break up the thought by parenthetical remarks or overburden it by many qualifiers (*excess of modifiers*).

In the following paragraphs the thought lacks perfect clearness because of excessive qualifying.

It is otherwise in his case: and a general fling at the sex we may deem pardonable, for doing as little harm to womankind as the stone of an urchin cast upon the bosom of mother Earth; though men must look some day to have it returned to them, which is a certainty; — and indeed full surely will our idle-handed youngster, too, in his riper season, be heard complaining of a strange assault of wanton missiles, coming on him he knows not whence; for we are all of us distinctly marked to get back what we give, even from the thing named inanimate nature.

— MEREDITH: *Diana of the Crossways.*

And in a world of daily — nay, almost hourly — journalism, where every clever man, every man who thinks himself clever, or whom anybody else thinks clever, is called upon to deliver his judgment point-blank and at the word of command on every conceivable subject of human thought, or, on what sometimes seems to him very much the same thing, on every inconceivable display of human want of thought, there is such a spendthrift waste of all those commonplaces which furnish the permitted staple of public discourse that there is little chance of beguiling a new tune out of the one-stringed instrument on which we have been thrumming so long.

— LOWELL: *Democracy.*

Lowell seems to be furnishing an instance of the very thing he deprecates.

9. Express similar and contrasted ideas by like forms (*parallel structure*).

Reading makes a full man; conference a ready man; and writing an exact man; and, therefore, if a man write little he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he does not.

— BACON: *Studies and Books.*

When phrases and clauses are balanced or pointedly opposed, the understanding of one side of the parallel helps to the clear understanding of the other side. This pairing of word with word, if excessive, makes the style stiff and formal.

Repetition

10. Intentional repetition of words keeps the same thought prominent, and where the repetition is regular, as at the beginning of sentences and clauses (*parallel repetition*), it indicates that the thought has the same general direction.

Parallel repetition is often found in emotional passages of speeches. Dependent repetition (see Interest of Sentences, Chapter III) is obscure as well as inharmonious.

11. In certain cases lack of repetition may produce obscurity. Repeat the article where the sense requires it.

Purchase for me a red, white, and blue flag (one flag), and buy for Will a purple and a white pennant (two pennants).

Send at once the Farmer and Barber Motors (one kind) and the Tailor and the Miller Lawn-mowers (two kinds).

12. Repeat prepositions, especially where other prepositions intervene.

He was the first who taught me to weigh my words, and to be cautious in my statements. He led me to that mode of limiting and clearing my sense in discussion and in controversy, and of distinguishing between cognate ideas, and of obviating mistakes by anticipation, which to my surprise has been since considered, even in quarters friendly to me, to savor of the polemics of Rome.

— Newman: *Apologia.*

The repeated "of" keeps clear the dependence of the three participial phrases. The preposition is not needed before "clearing" because the connection with "limiting" is close. Note also repeated infinitive sign and "in."

13. Repeat necessary words after "than," "as," and the like.

He likes me more than (he does) Jim (does) and as much as (he likes) Tom (likes me).

The omission of the words in parentheses makes the sense obscure.

EXERCISE 2

1. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested — that is — some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention.

— BACON: *Studies.*

Note the right words for the different actions of eating, to which reading is compared. The adverb "curiously" is used in the sense of carefully, a sense now obsolete. Reading is like eating, is the topic. Note parallel structure and repetitions.

Subjects

Develop the comparisons:

Books are like friends (lights, traveling, teachers).

'Tis with our judgments as our watches, none
Go just alike, yet each believes his own.

— POPE: *Essay on Criticism.*

Sermons are like seeds.

Poems are like flowers.

Childhood shows the man, as the morning shows the day.

— MILTON.

Dress is like the index that tells the contents of the book.

— MASSINGER.

2. Nor were his mental endowments less adapted to the accomplishment of his object than the spirit with which he engaged in the work. Gifted with great versatility of talent, with acuteness, quickness of perception, skill in selection, art in arrangement, fertility of illustration, warmth of fancy and extraordinary taste, he at once seizes upon the most effective parts of his subject, places them in the most striking points of view and arrays them in the liveliest and most inviting colors.

— NEWMAN: *Cicero.*

Note the repetition of "with," which ceases when the common bearing of the phrases is clear. The sentence with the initial participial phrase is a serviceable model, but in the use of such types the dependence of the participle should be clear. The independent, detached participle (*dangling participle*) is often a source of obscurity. Here the

right words, parallel structure of phrases, and the correspondence between the two parts of the sentence in sound as well as in meaning, make all clear. The order of details and the picture of a painter suggested in the verbs are excellent. The words of the first sentence "than the spirit, etc." are transitional, summing up what went before, and may be neglected in the exercises. "Cicero's mental endowments were adapted to the accomplishment of his object, popularizing philosophy among the Romans," is the proposition, proved by enumerating the endowments and by explaining how they were adapted.

Subjects

Prove by apt detail:

Mental endowments of a general, statesman, orator, inventor, etc., and their fitness.

Moral endowments of a missionary (Damien, Xavier, etc.) suited to their work.

Physical qualities of a nation, an athletic team, fit them for their work.

Natural qualities of a city make it a good capital or port, etc.

Be particular in each subject, discussing what you know by reading or experience. Suggest at the close a picture, differing from that of the model.

3. It is not a sheer advantage to have several strings to one's bow! If we had been all German, we might have had the science of Germany; if we had been all Celtic, we might have been popular and agreeable; if we had been all Latinized, we might have governed Ireland as the French govern Alsace, without getting ourselves detested. But now we have Germanism enough to make us Philistines, and Latinized Normanism enough to make us imperious, and Celtism enough to make us self-conscious and awkward; but German fidelity to Nature, and Latin precision and clear reason, and Celtic quick-wittedness and spirituality, we fall short of.

— Arnold: *Celtic Literature.*

With Arnold repetition is almost a mannerism, but there is no mistaking his meaning except that some of his terms, as Philistines, are used in a technical sense and must be understood from their context. He is speaking of three strains in English blood, contrasting what Englishmen would be with any one national trait and what they are now with the mixed traits of three nations.

Subjects

Contrast in a like way:

The effects on one of inherited traits of father and mother.

The effects of different studies on the mind.

The principles of different political parties in a government.

The advantages of different sites for a building.

"He is Jack of all trades and master of none."

4. Those political institutions are the best which subtract as little as possible from a people's natural independence as the price of their protection. The stronger you make the Ruler, the more he can do for you, but the more he also can do against you; the weaker you make him, the less he can do against you, but the less also he can do for you. The Man promised to kill the Stag; but he fairly owned that he must be first allowed to mount the Horse. Put a sword into the Ruler's hands, it is at his option to use or not use it against you; reclaim it, and who is to use it for you? Thus, if States are free, they are feeble; if they are vigorous, they are high-handed. I am not speaking of a nation or a people, but of a State as such; and I say, the more a State secures to itself of rule and centralization, the more it can do for its subjects externally; and the more it grants to them of liberty and self-government, the less it can do against them internally; and thus a despotic government is the best for war, and a popular government the best for peace.

— Newman: *Who's to Blame?*

Note how the parallel structure of the contrasted passages helps to clearness throughout. The paragraph balances the conflicting claims of independence and of protection in a state. The proposition of the opening sentence receives in the following sentences definition and proof, then illustration from a fable, then repetition by concrete definition, then further explanation through the advantages which result in peace and war.

Subjects

With parallel expansion and proof:

Balance the conflicting claims of study and exercise.

How far should system control freedom in business, or in vacation?

Weigh the comparative advantages of large and small governing bodies, of the commission form of government and other forms.

Contrast the good and evil in state control, of food, light, etc.

5. The characteristic peculiarity of his intellect was the union of great powers with low prejudices. If we judged of him by the best parts of his mind, we would place him almost as high as he was placed by the idolatry of Boswell; if by the worst parts of his mind, we should place him even below Boswell himself. Where he was not under the influence of some strange scruple, or some domineering passion, which prevented him from boldly and fairly investigating a subject, he was a wary and acute reasoner, a little too much inclined to scepticism, and a little too fond of paradox. No man was less likely to be imposed upon by fallacies in argument or by exaggerated statements of fact. But if, while he was beating down sophisms and exposing false testimony, some childish prejudices, such as would excite laughter in a well-managed nursery, came across him, he was smitten as if by enchantment. His mind dwindled away under the spell from gigantic elevation to dwarfish littleness. Those who had lately been admiring its amplitude and its force were now as much astonished at its strange narrowness and feebleness as the fisherman in the Arabian tale, when he saw the Genie, whose stature had overshadowed the whole seacoast, and whose might seemed equal to a contest with armies, contract himself to the dimensions of his small prison, and lie there the helpless slave of the charm of Solomon.

— MACAULAY: *Life of Johnson.*

Note all repetitions and test their effect on clearness by removing them. Where is repetition avoided? This is a paragraph of contrast, having the topic asserted in the first sentence and made more definite in the next sentence. Johnson's powers are then shown at work without prejudice and with prejudice.

Subjects

Repeating words for clearness:

Tell how a man with political or national prejudices passes judgment on the actions or persons of his own and of another party or nation.

Contrast the working of a matter-of-fact mind and of an imaginative mind on some fact.

Contrast the effects of self-control and of anger on a man's conduct.

The effects of success and failure on weak and on strong characters. (Take some one you know of from history, from literature, or from life.)

III. Clearness in Paragraph

14. Keep to one subject (*unity of subject*) and to one proposition (*unity of proposition*) throughout a paragraph.

There is unity of proposition when the whole paragraph may be summed up in a single subject and a single predicate. The proposition may sometimes have two or even more predicates if they are closely connected. Less frequently a good paragraph has more than one subject for its topic sentence. In the following paragraph De Quincey wanders from his proposition and from his subject.

Haumette clearly thinks it more dignified for Joanna to have been darning the stockings of her horny-hoofed father, Monsieur D'Arc, than keeping sheep, lest she might then be suspected of having ever done something worse. But, luckily, there was no danger of that; Joanna never was in service; and my opinion is that her father should have mended his own stockings, since probably he was the party to make holes in them, as many a better man than D'Arc does; meaning by that not myself, because, though probably a better man than D'Arc, I protest against doing anything of the kind. If I lived even with Friday in Juan Fernandez, either Friday must do all the darning, or else it must go undone. The better men that I meant were the sailors in the British navy, every man of whom mends his own stockings. Who else is to do it? Do you suppose, reader, that the junior lords of the admiralty are under articles to darn for the navy?

— De Quincey: *Joan of Arc.*

Paragraphs of description have often but not always unity of proposition; paragraphs of argumentation and persuasion usually should have unity of proposition.

15. Indicate a marked change in the direction of the thought by inserting conjunctions and other means of transition (*continuity by connectives*). When, however, sentences have a common bearing (*parallel sentences*) and when a sentence is merely an explanation or an illustration of a preceding sentence, then connectives may be omitted (*continuity without connectives*).

16. Make the subject of the proposition, wherever you can, the subject of every sentence in the paragraph or let the subject be referred to prominently, near the beginning of the sentence (*prominence of subject*).

Too strict an adherence to this practice would make a composition monotonous. Good writers are careful to note when they leave the principal subject and when they return to it.

17. See that pronouns (*he, it, they, etc.*) and other words of reference (*former, latter, such, same, etc.*) may easily be applied to the words to which they belong (*explicit reference*).

Repeat the noun or its equivalent, especially where other subjects have intervened, and keep a close watch on the pronoun "it."

EXERCISE 3

1. The Life of Johnson is assuredly a great — a very great work. Homer is not more decidedly the first of heroic poets, Shakespeare is not more decidedly the first of dramatists, Demosthenes is not more decidedly the first of orators, than Boswell is the first of biographers. He has no second. He has distanced all his competitors so decidedly that it is not worth while to place them. Eclipse is first, and the rest nowhere.

— MACAULAY: *Boswell's Johnson.*

This is the first sentence in the essay. It is not uncommon, especially in Macaulay, to introduce a contrast abruptly as in the second sentence. The last sentences are explanatory and need no connectives. Eclipse was a famous race-horse. Don't exaggerate as Macaulay is prone to do. If your subject is not "very great," not "first," don't say so.

Subjects

Writing without connectives:

Choose the favorite work of your favorite author, contrasting it with other works of his.

Choose the best of Shakespeare's tragic or comic characters, using his own or others' characters for contrast.

Our national flag is dear to us.

Choose the best landscape, best painting, best building, best age of history, etc., that you know.

2. At Oxford, Johnson resided during about three years. He was poor, even to raggedness; and his appearance excited a mirth and a pity which were equally intolerable to his haughty spirit. He was driven from the quadrangle of Christ Church by the sneering looks which the members of that aristocratical society cast at the holes in his shoes. Some charitable person placed a new pair at his door; but he spurned them away in a fury. Distress made him, not servile, but reckless and ungovernable. No opulent gentleman commoner, panting for one and twenty, could have treated the academical authorities with more gross disrespect. The needy scholar was generally to be seen under the gate of Pembroke, a gate now adorned with his effigy, haranguing a circle of lads, over whom, in spite of his tattered gown and dirty linen, his wit and audacity gave him an undisputed ascendency. In every mutiny against the discipline of the college he was the ringleader. Much was pardoned, however, to a youth so highly distinguished by abilities and acquirements. He had early made himself known by turning Pope's "Messiah" into Latin verse. The style and rhythm, indeed, were not exactly Virgilian; but the translation found many admirers, and was read with pleasure by Pope himself.

— Macaulay: *Johnson.*

It would be possible to make Johnson the subject of every sentence. Would there be any loss in so doing? Where and why is a conjunction used and why are connectives dispensed with elsewhere? Do you note other means of keeping clear the connection of ideas? Why is "needy scholar" used instead of "he"? The poverty in Johnson is the general topic discussed under three aspects: how it affected others; how it affected himself; why its evil results were pardoned. In each case a general statement is followed by its particular proof. Note each word carefully and watch for the proof, *e.g.*, "a mirth and a pity" and the instance of each.

Subjects

Characterize in a like way and under similar headings:

The school days of a companion or of some historical person.

The administration of a president or other political officer.

The campaign of a general.

The work of a great reformer or missionary (Las Casas, Father Matthew, St. Charles Borromeo, etc.).

3. To eat bread in the sweat of his brow is the original punishment of mankind; the indolence of the savage shrinks from the obligation, and looks out for methods of escaping it. Corn, wine, and oil have no charms for him at such a price; he turns to the brute animals which are his aboriginal companions, the horse, the cow, and the sheep; he chooses to be a grazier rather than to till the ground. He feeds his horses, flocks, and herds on its spontaneous vegetation, and then in turn he feeds himself on their flesh. He remains on one spot while the natural crop yields them sustenance; when it is exhausted, he migrates to another. He adopts what is called the life of a nomad. In maritime countries indeed he must have recourse to other expedients; he fishes in the stream, or among the rocks of the beach. In the woods he betakes himself to roots and wild honey; or he has a resource in the chase, an occupation, ever ready at hand, exciting, and demanding no perseverance. But when the savage finds himself inclosed in the continent and the wilderness, he draws the domestic animals about him, and constitutes himself the head of a sort of brute polity. He becomes a king and father of the beasts, and by the economical arrangements which this pretension involves, advances a first step, though a low one, in civilization, which the hunter or the fisher does not attain.

— Newman: *The Turks.*

The proposition is stated first in general terms and then defined more exactly in the second sentence. The same subject, the savage, is kept throughout, usually in the first place. In the sixth and seventh sentences, two exceptions to the proposition are admitted. The change of thought is indicated by "indeed," and the return, by "but" and by the repeated noun "savage." The inverted phrases help to show the change of thought and take first place also because they are emphatic, being contrasted with "in the continent and the wilderness." Is the reference in the second sentence, "such," sufficiently explicit? In the fourth sentence would a noun or its synonym make "them," "it," "another," more clear?

Subjects

Explain and prove why:

The student chooses to be a worker rather than an idler.

The historian is a patient investigator.

The inventor is persistent in his application.

"The smith a mighty man is he."

The tramp is an industrious idler.

So of the characteristics of any class.

CHAPTER II

FORCE

18. Language is forceful when it excites the reader to emotion and to action.

We accept a truth when it is clearly presented to the mind, but we do not act upon it unless the good or evil of the action is felt. It is good or evil which arouses the common emotions of love and hate, desire and fear, hope and despair, joy and sadness, anger and pity. Forceful language gives fit expression to these emotions and by them impels the reader to action. Exposition rarely, persuasion always, other kinds of composition occasionally, call for force. The emotions have in them a physical element which is best reached through the imagination.

The heart is commonly reached, not through the reason, but through the imagination, by means of direct impressions, by the testimony of facts and events, by history, by description. Persons influence us, voices melt us, looks subdue us, deeds inflame us. Many a man will live and die upon dogma: no man will be a martyr for a conclusion.

— NEWMAN: *Tamworth Reading Room.*

I. Force in Words

19. Use words which appeal to the senses (*descriptive word*). Prefer words which express a quality in union with the object to which it belongs (*concrete word*).

The quality apart from its object (*abstract word*) cannot be imagined, though it can be thought of. The imagination pictures round objects, not roundness. Abstract ideas and inanimate objects are sometimes rendered forceful by being made to act as if living (*personification*).

(*Concrete*) Which of you, if he ask his father bread, will he give him a stone? or a fish, will he for a fish give him a serpent? or if he shall ask an egg, will he reach him a scorpion? Luke xi, 11.

(*Abstract*) That gift will not disappoint by the appearance of what is not reality; it will not deceive either by the promise of what it does not give, or by giving what would prove fatal.

— EDERSHEIM: *Life of Christ.*

20. Use words which make the reader picture for himself the idea (*suggestive word*). One idea will not suggest another unless there is a connection between them. The connection may be that of likeness (*metaphor*), or that between a whole and a part, a class and an individual, a material and the object made of it (*synecdoche*), or that between a container and the contents, a sign and the thing signified, a cause and the effect (*metonymy*).

The glories of our blood and state
  Are shadows, not substantial things;
There is no armor against Fate;
  Death lays his icy hand on kings!
Scepter and crown must tumble down,
  And in the dust be equal made
  With the poor crooked scythe and spade.

The garlands wither on your brow! —
  Then boast no more your mighty deeds:
Upon Death's purple altar now
  See where the victor-victim bleeds!
All heads must come to the cold tomb:
  Only the actions of the just
  Smell sweet, and blossom in the dust.

— SHIRLEY: *Death's Conquest.*

A close reading will discover in these lines examples of nearly all kinds of forceful words. Substitute what the writer literally means and note the loss.

What words are descriptive and to what senses do they appeal?

Change the concrete words to abstract words in order to realize the force of the concreteness.

EXERCISE 4

1. Yes; go as far as you will, still the admonition will ring in your ears that it was by your hand he fell; the horrid instrument of death is still in that hand, and the stain of blood upon your soul. Fly if you will; echoes shall reach you from that house which you have filled with desolation. They are the shrieks of his widow; they are the cries of his orphans; they are the broken sobs of his parents; and amidst the wailing of his family, you distinctly hear the voice of imprecation on your own guilty head.

— ENGLAND: *The Duellist.*

The descriptive words appealing to eye and ear, and the concrete expression of homicide and desolation, help to make the practice of duelling hateful. Are the words right and accurate?

Subjects

Describe forcefully:

The joyfulness of giving.

The mercy of early shopping at holidays.

The horrors of the sweat-shop.

The delights of bathing, or of other amusements.

The terrors of fire or famine.

2. Society is the natural outgrowth of the New Testament, and yet nothing deserving of the name ever existed in Europe until, two centuries ago, in France, woman called it into being. Society, — the only field where the sexes have ever met on terms of equality, the arena where character is formed and studied, the cradle and the realm of public opinion, the crucible of ideas, the world's university, at once a school and a theater, the spur and the crown of ambition, the tribunal which unmasks pretensions and stamps real merit, the power that gives government leave to be and outruns the Church in fixing the moral sense of the age, — who shall fitly describe the lofty place of this element in the history of the last two centuries?

— PHILLIPS: *Idols.*

The passage contains a series of metaphors applied to society. Taste is required, when so many comparisons are offered, to keep the diction from being ornate and florid. The excellence claimed here for society is excessive, but it will be good exercise to strive to gain some of this wealth of language.

Subjects

With apt metaphors explain:

School is an important time of life.

History is the guide of life.

Who shall fitly describe Washington?

Who shall fitly describe Ireland?

Take any other great movement, as the Crusades. Any event, as the Discovery of America. Any place or person.

The influence of a library.

The seasons of the year.

The permanent power of home.

A department store.

3. Behold the nations of to-day basking in the light of civilization! Behold the nations of to-day advancing with rapid strides in every art and science, and then ask yourselves the simple question, who brought out of the darkness, out of chaos, out of utter disruption — who drew forth from the awful ruins of the crushed and broken-up world of the fifth century, the glories of the nineteenth century? The angels of the world's history would point to the magnificent figure of the Catholic Church. She alone did it, who alone was able to do it. She took the rude savage sons of the northern forests, she took the child of barbarism, inflated with the triumph and victory in which he trampled upon imperial Rome, making his blood-stained offerings to his northern pagan gods, unconscious of mercy, unconscious of clemency, unconscious of purity or self-restraint, — wild barbarian, all the more terrible because with his barbaric hand he had shattered the great civilization of paganism — and out of such unpromising elements the Church elaborated during many weary ages the civilization which is our pride and glory to-day.

— Burke, O. P.: *Triumphs of the Church.*

The nations and the Church are conceived as persons. Suppose the passage were put in some such abstract fashion as: Civilization owes to Catholicity its restoration after the ruin of ancient civilization through barbarism. In that case how the colors of good and evil would fade! The force is not produced by the long Latin words, which are not as effective as "crushed," "trampled," "shattered," "light," "ruins," "forests," and the like. Avoid using "she" or "he" of things unless custom and strong feeling justify the use of such personification.

Subjects

Set forth in simple and concrete words:

The power of the press.
The wonders of steam.
The marvels of electricity.
The glories of Greek Literature.
The horrors of war.

4. O'Connell did what the ablest and bravest of his forerunners had tried to do and failed. He created a public opinion and a unity of purpose which made Ireland a nation; he gave her British citizenship, and a place in the imperial Parliament; he gave her a press and a public. With these tools her destiny is in her own hands. When the Abolitionists got for the negro schools and the vote, they settled the slave question; for they planted the sure seeds of civic equality. O'Connell did this for Ireland — this which no Irishman before had ever dreamed of attempting. Swift and Molyneaux were able. Grattan, Bushe, Saurin, Burrowes, Plunket, Curran, Burke, were eloquent. Throughout the Island courage was a drug. They gained now one point, and now another, but, after all, they left the helm of Ireland's destiny in foreign and hostile hands. O'Connell was brave, sagacious, eloquent. But, more than all, he was a statesman; for he gave to Ireland's own keeping the key of her future. As Lord Bacon marches down the centuries, he may lay one hand on the telegraph, and the other on the steam-engine, and say, "These are mine, for I taught you to study nature." In a similar sense, as shackle after shackle falls from Irish limbs, O'Connell may say, "This victory is mine; for I taught you the method, and I gave you the arms."

— Phillips: *O'Connell.*

Mark every instance of a suggestive word. Many such found here are now somewhat trite, as "press" for newspapers, "tools" for means, "Ireland," place for the people. The topic is in the first sentence and consists of two parts: what O'Connell did for Ireland; how he surpassed all others. The first part is proved by enumerating the benefits and by confirming their value through a comparison with the Abolitionists. A sentence of transition, the fifth, repeats the topic sentence, which is then proved in its second part by enumerating O'Connell's forerunners and their qualities. O'Connell had the qualities of all and one quality more; he was a statesman. The closing comparison, giving the thought as if actually spoken, brings the paragraph to a forceful conclusion.

Subjects

In suggestive and dramatic language:

Proclaim some achievement of one President, wherein he surpasses other Presidents.

Take any great benefactor, discoverer, inventor, missionary, author, and compare him in some point in which he differs from others of his class.

Various books, characters, places may be compared in the same way.

Be specific in each case. You need not always say that what you choose is better; it may be worse or on an equality.

II. Force in Sentences

21. For force in sentences give a number of significant circumstances and of select instances (*detail*). Arrange the ideas in the order of increasing importance (*climax*). Give suspense to the main ideas (*period*).

Details bring the thought out of the abstract and indefinite, present it to the imagination and, by dwelling on the point, intensify its good or evil. Climax has detail and gives too a standard by which the relative force of the good or evil may be measured. The cumulative effect of periodic suspense and fulness increases continually the pressure of feeling, like water piling up behind a dam. A series of sentences closely connected may suspend the thought and so exert the same effect as a period (*periodic paragraph*). Not every idea is to be made forceful, and too many details and periods overburden the attention.

EXERCISE 5

1. The place was worthy of such a trial. It was the great hall of William Rufus; the hall which had resounded with acclamations at the inauguration of thirty kings; the hall which had witnessed the just sentence of Bacon and the just absolution of Somers; the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment; the hall

where Charles had confronted the high court of justice with the placid courage that has half redeemed his fame.

— MACAULAY: *Warren Hastings.*

The antecedent circumstances connected with former trials held in the hall prove with force the writer's topic in the first sentence. The idea of "justice" is aptly reiterated. Is there climax with detail?

Subjects

Change the predicate:

The place was worthy of such a speech (Lincoln at Gettysburg, etc.).

The place was worthy of such a monument (Washington Monument, etc.).

The place was worthy of such a poem (Wordsworth's *Yarrow*, etc.).

Change subject and predicate:

The event called for such a speech (Chrysostom and Eutropius, etc.).

The story deserved such a poem (*Evangeline*, *Æneid*, *Iliad*, etc.).

Some battlefield is a place for courageous resolves.

The graveyard is a spot for humble thoughts.

State and prove forcefully a proposition about other places, persons, events.

2. Who can but believe, at the midnight hour, from the summit of the Ascension, the great departed of Israel assemble to gaze upon the battlements of their mystic city? There might be counted heroes and sages, who need shrink from no rivalry with the brightest and wisest of other lands; the law-giver of the time of the Pharaohs, whose laws are still obeyed; the monarch whose reign has ceased for three thousand years, but whose wisdom is a proverb in all nations of the earth; the teacher whose doctrines have modeled civilized Europe; the greatest of legislators, the greatest of administrators and the greatest of reformers; what race, extinct or living, can produce three such men as these?

— DISRAELI: *Tancred.*

Note the details, suspense, and climax. The great departed of Israel are imagined as looking upon Jerusalem. Choose another race or nation and single out its great men or its excellences for appropriate

praise. Do not try to surpass the model by extravagant claims for your topic. Prove what is distinctive of the persons or places you describe.

Subjects

Praise forcefully but becomingly:

Presidents at the White House.
Statesmen at the Capitol.
The classics of Greece, Rome, France, etc.
The martyrs of the Coliseum.
The natural scenery of America.

3. Again, it was 1800, at the time when England was poisoned on every page of her statute-book with religious intolerance, when a man could not enter the House of Commons without taking an Episcopal communion, when every State in the Union except Rhode Island was full of the intensest religious bigotry. This man was a negro. You say that is a superstitious blood. He was uneducated. You say that makes a man narrow-minded. He was a Catholic. Many say that is but another name for intolerance. And yet — negro, Catholic, slave — he took his place by the side of Roger Williams, and said to his committee: "Make it the first line of my Constitution that I know no difference between religious beliefs."

— Phillips: *Toussaint L'Overture.*

This is a good example of a periodic paragraph. Bigotry was rampant, and for three reasons some might expect Toussaint to be bigoted; yet despite external and internal difficulties, he displayed no bigotry. The concrete expression of bigotry in the first sentence, the short sentences that follow with prominent words in strong positions at the end, the varied expression of the idea, intolerance, the repetition of the three difficulties, and the dramatic close, all make this paragraph a good model of force. In the compositions recount the difficulties and how they were successfully overcome.

Subjects

With like concreteness and detail describe:

Joan of Arc and the triumph of France.
The Apostles and the conversion of the world.
Columbus and the discovery of America.
Demosthenes and his final success.
The American Army in the Great War.

III. Force in Paragraphs

22. Set the good or evil of the truth in sharp relief beside its opposite (*contrast*). Bring out the nature of a scene by significant and graphic details (*tableau*). Depict persons with lively, vigorous strokes (*vivid characterization*).

Force is to be gained not from the language merely, but from a full realization and a sincere expression of the good or evil in the subject. Exaggerated statements and swelling phrases (*bombast*) do not give force. Nor is force to be found in an ornate vocabulary used simply for its ornateness and beyond the requirements of the subject (*fine writing*). Select and weigh the thoughts; do not multiply adjectives needlessly and do not resort freely to compound adjectives. Here are instances of bombast and fine writing from newspapers:

Now that the election is over and the acrimonious canvass ended, may the storm-nursed petrel of the wildly raging billows of discord and abuse unfurl its black pinions and fly forever away, and allow the soft-toned Alcyone to come and brood with her harmonizing wings where the tempest-lashed waves of passion have been so furiously tossing, and soothe its foam-capped heads of vituperation and malediction into a calm of acquiescence, etc.

Incidentally and with a careless care, the winsome Miss N. led the way to the dining room. A rare beauty board gleamed with crystal, centered with a huge bowl of "pink pinks" about which burned pink tapers under pink shades, casting a roseate hue over the cluny lace-cover and the crystal bon-bon trays. At either end of the table were seated Mrs. A. P. and Mrs. J. D., pouring a delicious tea concoction from exquisite tea urns. In this and the tempting sandwich service were Miss A. and Miss B. chattingly presiding.

EXERCISE 6

1. Shall we resort to entreaty and humble supplication? What terms shall we find which have not already been exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned, we have remonstrated, we have supplicated, we have prostrated ourselves before the Throne, and have implored its interposition to arrest the tyrannical

hands of the Ministry and Parliament. Our petitions have been slighted, our remonstrances have produced additional violence and insult, our supplications have been disregarded, and we have been spurned with contempt from the foot of the Throne.

— Patrick Henry: *British Aggression.*

Here the futility of all means is shown by the contemptuous treatment given to them, and the contrast brings out pointedly the colonists' forbearance and the enemy's arrogance. It is helpful at times to repeat an idea by changing from verb to noun or adjective, as "we have petitioned," "our petitions." The climax in the means is noteworthy. The topic proved is: "We have done everything that could be done for peace." The speaker's purpose is to urge his hearers to war. Have some purpose in view in the compositions.

Subjects

Use vigorous contrast in developing:

My attempts at English Composition have been a success.

Our debaters have been victorious despite difficulties.

We have tried hard but lost the game.

Imagine a character of history describing a success or failure.

2. The clock has just struck two, the expiring taper rises and sinks in the socket, the watchman forgets the hour in slumber, the laborious and the happy are at rest, and nothing wakes but meditation, guilt, revelry, and despair. The drunkard once more fills the destroying bowl, the robber walks his midnight round, and the suicide lifts his guilty arm against his own sacred person.

Let me no longer waste the night over the page of antiquity, or the sallies of contemporary genius, but pursue the solitary walk where vanity, ever changing, but a few hours past walked before me, where she kept up the pageant, and now, like a froward child, seems hushed with her own importunities.

What a gloom hangs all around! The dying lamp feebly emits a yellow gleam; no sound is heard but of the chiming clock or the distant watch-dog; all the bustle of human pride is forgotten. An hour like this may well display the emptiness of human vanity.

—Goldsmith: *A City Night Piece.*

This tableau is presented in order to awaken feelings of dread and pity. Note how the abstract ideas, "meditation, guilt, revelry, and despair," are expressed by graphic, concrete details in what follows.

Subjects

Describe:

A country scene to awaken content.

A mountain scene for awe.

A nook in the woods for delight.

A scene on the shore of lake or sea for joy.

A railroad wreck for horror.

3. And they insist, too, that the executive of this wilderness snall be a chief of police, a poor-law commissioner, and a commissary-general. Will you submit to this? Do you prefer a soup-kitchen to a custom house? Do you prefer graveyards to corn-fields? Do you prefer the Board of Works to a national senate? Do you prefer the insolent rule of Scotch and English officials to the beneficent legislation of Irish Peers and Irish Commoners? Heaven forbid that the blight which putrefied your food should infect your souls! Heaven forbid that the famine should tame you into debasement, and that the spirit which has triumphed over the prison and the scaffold should surrender to the corruptionist at last!

— Meagher: *English Corruption.*

These words were delivered during the Irish Famine in favor of Home Rule for Ireland. The evils of submission are sharply contrasted with the advantages of independence. Have some special person or persons in view in the compositions. Do not use such expressions as "Heaven forbid," unless your subject is important enough for such vehemence.

Subjects

Contrast:

The temptations of indolence with the rewards of industry.

The benefits of reading with the evils of idle dreaming.

The horrors of war with the blessings of peace.

Life in the city with life in the country.

The reading of good books with the reading of poor books.

Strength with weakness, for one neglecting proper exercise.

4. "Wherever he was needed, there Phil Sheridan was sure to be." Grant said this and Grant knew. "The only orders Sheridan ever needed was the command to 'Go In.'" Grant said this and Grant knew. And when Sheridan went in, he came out with a victory. Grant issued the orders and Sheridan did the rest. And

in doing it he never tired and he never quit. On almost every day for three successive months he fought an engagement and won a victory against the armies of the South. Think of that, my friends! Think of fighting for three months — day in and day out — with always a victory and never a defeat! Think of it, and point me out its equal if you can!

I say, and history proves, that Phil Sheridan was a veritable thunderbolt of war, an incarnation of energy and action, a cyclone of disaster and dismay, a wrester of victory from conditions which almost spelled defeat. All this he was and more. He was a thinker, a planner, a reservoir of resource, a master of detail.

— Glynn: *Sheridan.*

This passage characterizes General Philip H. Sheridan in a lively and vigorous fashion, summarizing the striking facts of his career and describing him in strong metaphors. The speaker was justified in using such expressions because he had given facts and testimony upon which to base them. Do not use strong language without having a solid basis for it. This passage was delivered at the unveiling of a monument of General Sheridan, and the speaker was awakening enthusiastic admiration for the soldier. In the exercises praise or blame as the facts demand.

Subjects

Describe a hero of Church or State:

St. Francis of Assisi, Xavier, Damien, etc.
Demosthenes, Cicero, Pitt, Lincoln, etc.

Describe a great artist or scientist or writer:

Raphael, Newton, Shakespeare, etc.

Describe a character met in life or fiction:

A friend, a business man, Uriah Heep, Ivanhoe, etc.

5. In one respect Pitt deserved all the praise that he had ever received. The success of our arms was perhaps owing less to the skill of his dispositions than to the national resources and the national spirit. But that the national spirit rose to the emergency, that the national resources were contributed with unexampled cheerfulness, this was undoubtedly his work. The ardor of his spirit had set the whole kingdom on fire. It inflamed every soldier who dragged the cannon up the heights of Quebec, and every sailor who boarded the French ships among the rocks of Brittany. The minister, before he had been long in office, had imparted to

the commanders whom he employed his own impetuous, adventurous, and defying character. They, like him, were disposed to risk everything, to play double or quits to the last, to think nothing done while anything remained, to fail rather than not to attempt. For the errors of rashness there might be indulgence. For overcaution, for faults like those of Lord George Sackville, there was no mercy. In other times, and against other enemies, this mode of warfare might have failed. But the state of the French government and of the French nation gave every advantage to Pitt. The fops and intriguers of Versailles were appalled and bewildered by his vigor. A panic spread through all ranks of society. Our enemies soon considered it as a settled thing that they were always to be beaten. Thus victory begot victory; till at last, wherever the forces of the two nations met, they met with disdainful confidence on the one side, and with a craven fear on the other.

— MACAULAY: *Pitt.*

The force here is not so intense as that of other passages in this exercise. This passage comes from an essay, and the other passages from speeches. The paragraph is excellent for its order. The subject is stated first in general terms and then limited and defined until in the fourth sentence the topic receives definite and forceful shape. We see then the effects of Pitt's ardor on the army (soldier, sailor), on the commanders (general statement, then particulars), on the enemies (general, government and nation; particular, Versailles, all). The paragraph concludes with a pointed and balanced sentence. In the exercise describe a character by his effects upon a large body of men of different classes.

Subjects

Select choice effects, portraying:

Father Matthew and his Temperance Crusade.

Damien and his sacrifice for the lepers.

Homer and the influence of the *Iliad.*

An orator, novelist, or artist made famous by his works.

6. I catch another vision. The crisis of battle — a soldier struck, staggering, fallen. I see a slave, scuffling through the smoke, winding his black arms about the fallen form, reckless of the hurtling death — bending his trusty face to catch the words that tremble on the stricken lips, so wrestling meantime with agony that he would lay down his life in his master's stead. I see him by the weary bedside, ministering with uncomplaining patience, praying with all his humble heart that God will lift his master up, until

death comes in mercy and in honor to still the soldier's agony and seal the soldier's life. I see him by the open grave, mute, motionless, uncovered, suffering for the death of him who in life fought against his freedom. I see him when the mound is heaped and the great drama of his life is closed, turn away and with downcast eyes and uncertain step start out into new and strange fields, faltering, struggling, but moving on, until his shambling figure is lost in the light of this better and brighter day. And from the grave comes a voice saying: "Follow him! Put your arms about him in his need even as he put his about me. Be his friend as he was mine." And out into this new world as strange to me as to him, dazzling, bewildering both — I follow! And may God forget my people — when they forget these.

— GRADY: *To the Boston Merchants.*

The speaker wishes to show why the South loved the slave, and as he had just described the touching fidelity of his colored nurse, now he selects a particular scene where a slave's loyalty to his master is displayed. The repetition, "I see," gives the solemn tone of a prophet to the characterization. The descriptive words, the choice details, concretely depicted, the dramatic presentation of the conclusion, as if spoken from the grave, all these qualities accentuate the true feeling of the passage. In the exercises select the scene which will best characterize the virtue you describe and will best awaken the desired emotion. Draw on your experience or from history.

Subjects

Characterize dramatically and effectively:

The patriotism of a soldier.
The love of a mother.
The devotion of a doctor.
The courage of a fireman.
The heroism of a policeman.
The fidelity of a dog.
The meanness of a bully.
The ugliness of a drunkard.

CHAPTER III

INTEREST

23. Language is interesting when it attracts and keeps the attention.

A reader may have voluntary attention by sheer force of the will without any aid from the language. The attention spoken of here is that almost spontaneous attention of the mind which responds to novelty and variety, wit and humor, beauty and sublimity, where fresh aspects of thought receive fitting and stimulating presentation. Various terms have been used for this quality of style: vivacity, elegance, ease, charm, beauty. The term, interest, keeps in view the mind addressed and seems more practical. Many of the means of attaining force are likewise interesting: metaphor, periodic structure, repetition, and all the so-called figures of speech, being novel departures from ordinary diction, arrest attention.

I. Interest of Words

24. Use words that can be pronounced with ease and pleasure (*harmony*). Avoid an unintended succession of like sounds (*jingle*), *e.g.:* "Unmusicalest sentences confuse when words are not masterlily used but are abused, going jingling usually horribly."

Prose writers sometimes have successive words beginning with the same letter (*alliteration*). Poets use alliteration frequently, but good prose writers are sparing in its use, reserving it for sententious expressions and for passages of special intensity.

25. Avoid expressions dulled from constant use (*trite*) or inserted through force of habit to fill up the sentence (*wordiness*).

EXERCISE 7

1. The various action of trees rooting themselves in inhospitable rocks, stooping to look into ravines, hiding from the search of glacier winds, reaching forth to the rays of rare sunshine, crowding down together to drink at sweetest streams, climbing hand in hand among the different slopes, opening in sudden dances round the mossy knolls, gathering into companies at rest among the fragrant fields, gliding in grave procession over the heavenward ridges — nothing of this can be conceived among the unvexed and unvaried felicities of the lowland forest.

— Ruskin: *Modern Painters.*

The union of clearness and interest is well kept. The parallelism of the repeated participle keeps the thought clear, and the variety of constructions used after the participles prevents the attention from relaxing through monotony. Alliteration is present. The personification of nature, as here of the trees, by ascribing to them the actions of living persons, occurs often in Ruskin's descriptions. Personification should be used sparingly. Ruskin's early style is too ornate. Avoid his excess.

Subjects

Describe:

The flowers of the valley.
The course of a stream.
The rolling in of the tide.
The movements of a rioting mob.

2. Michelet's *History of France* is quite another thing. A man, in whatsoever craft he sails, cannot stretch away out of sight when he is linked to the windings of the shore by towing-ropes of history. Facts and the consequences of facts draw the writer back to the falconer's lure from the giddiest heights of speculation. Here, therefore, — in his *France* — if not always free from flightiness, if now and then off like a rocket for an airy wheel in the clouds, M. Michelet, with natural politeness, never forgets that he has left a large audience waiting for him on earth, and gazing upwards in anxiety for his return: return, therefore, he does.

— De Quincey: *Joan of Arc.*

The variety of novel pictures, which are used to express the same idea, make the passage interesting. Michelet's History is contrasted with another work of his, "a rhapsody of incoherence." Instead of

saying, in trite fashion, Michelet is sober and coherent in his history, De Quincey says he is a craft linked to shore, a falcon drawn back to the falconer, a rocket returning from the clouds. Rarely will a writer have occasion to resort to so much novelty and variety, but it is good in practice to strive for unusual freshness and originality.

Subjects

Suggest original pictures for these trite expressions:

He fell into a state of innocuous desuetude.
He kept the even tenor of his pace.
The book supplies a long-felt want.
His career was uneventful.
The cynosure of all eyes.

3. This was a very different camp from that of the night before in the cool and silent pinewoods. It was warm and even stifling in the valley. The shrill song of frogs, like the tremolo note of a whistle with a pea in it, rang up from the riverside before the sun was down. In the growing dusk, faint rustlings began to run to and fro among the fallen leaves; from time to time a faint chirping or cheeping noise would fall upon my ear; and time to time I thought I could see the movement of something swift and indistinct between the chestnuts. A profusion of large ants swarmed upon the ground; bats whisked by, and mosquitoes droned overhead. The long boughs with their bunches of leaves hung against the sky like garlands; and those immediately above and around me had somewhat the air of a trellis which should have been wrecked and half overthrown in a gale of wind.

— Stevenson: *Travels with a Donkey.*

How many of the sounds and sights and actions depicted here are new and interesting to you? Is there any repetition of the same sound? Is it intentional or a jingle? A personal experience is described in the passage, and what is personal is often interesting.

Subjects

Give your personal experiences of:

A night alone in a vacant house.
A fishing excursion.
A sail on the sea.
A day of rain or snow.

A first visit to a large store.

A farmyard.

I feel like one
Who treads alone
Some banquet-hall deserted.

— MOORE: *Oft in the Stilly Night.*

4. This speech being ended, a profound silence ensued, during which the Assistant-Comptroller delicately trifled with his documents, and glided off into a serene abstraction. I never met, in gaol or in courthouse, in the Queen's Bench or the Henry Street Police Office, so sleek, so tranquil, so elaborate an official. His motions were most delicately adjusted, even to the opening of an eye-lid, or the removal from his forehead of a fly. His voice flowed richly and softly from his lips, like a glass of Curaçoa into an India-rubber flask. His fingers appeared to have been formed for the express purpose of writing with the finest steel pen, pressing the clearest-cut official seal, and measuring out, for the despatches on the public service, the neatest and narrowest red tape. The knot of his neck-tie was an epitome of the man. It struck one as having been put on by means of the most minute and exquisite machinery. To have accomplished such a knot by the aid of manual labor seemed at first sight impossible.

— MEAGHER: *The Penal Voyage.*

This is a novel description of a person from a distinctly original point of view. There is a touch of exaggeration about it which is intentional and humorous. The writer reserves for the close one trait which is especially expressive of character.

Subjects

Describe:

An odd character of your experience.

An odd character of history.

An odd character of fiction.

When Bathurst walks the street the paviors cry
"God bless you, sir!" and lay their rammers by.

There in his noisy mansion, skilled to rule,
The village master taught his little school.
A man severe he was, and stern to view;
I knew him well, and every truant knew.

— GOLDSMITH: *Deserted Village.*

But now his nose is thin,
And it rests upon his chin,
  Like a staff.
And a crook is in his back
And a melancholy crack
  In his laugh.

— HOLMES: *The Last Leaf.*

5. "Why! 'tis the sea!"

So it was. God's own sea and His retreat, where men come but seldom, and then at their peril. There the great ball-room of the winds and spirits stretched before us, to-day as smooth as if waxed and polished, and it was tessellated with bands of blue and green and purple, at the far horizon line, where, down through a deep mine shaft in the clouds, the hidden sun was making a silent glory. It was a dead sea, if you will. No gleam of sail, near or afar, lit up its loneliness. No flash of sea bird, poised for its prey, or beating slowly over the desolate waste, broke the heavy dullness that lay upon the breast of the deep. The sky stooped down and blackened the still waters; and anear, beneath the cliff on which we were standing, a faint fringe of foam alone was proof that the sea still lived, though its face was rigid and its voice was stilled, as of the dead.

— SHEEHAN: *My New Curate.*

This picture of the sea is interesting for the novel aspect it presents. How many new things does it tell you? What words would you consider too learned and ornate for ordinary prose? Try to give a fresh view, or, at least, well defined details in the exercises.

Subjects

Picture distinctly but not too ornately:

The site you urge for a public building.

A book you wish a friend to read.

The home to which you invite a visitor.

A vacation place you admire.

A hidden brook
In the leafy month of June.

— COLERIDGE: *Ancient Mariner.*

It was the winter wild, while the heaven-born child
  All meanly wrapt in the rude manger lies;
Nature in awe to him, had doffed her gaudy trim,
  With her great master so to sympathize.

— MILTON: *Nativity.*

6. Wordsworth's popular, inartificial style gets rid (at a blow) of all the trappings of verse, of all the high places of poetry: "The cloud-capt towers, the solemn temples, the gorgeous palaces," are swept to the ground, and "like the baseless fabric of a vision, leave not a wreck behind." All the traditions of learning, all the superstitions of age, are obliterated and effaced. We begin *de novo*, on a *tabula rasa* of poetry. The purple pall, the nodding plume of tragedy are exploded as mere pantomime and trick, to return to the simplicity of truth and nature. Kings, queens, priests, nobles, the altar and the throne, the distinctions of rank, birth, wealth, power, "the judge's robe, the marshal's truncheon, the ceremony that to great ones 'longs," are not to be found here.

The author tramples on the pride of art with greater pride. The Ode and Epode, the Strophe and the Antistrophe he laughs to scorn. The harp of Homer, the trump of Pindar and of Alcaeus are still. The decencies of costume, the decorations of vanity are stripped off without mercy, as barbarous, idle and Gothic. The jewels in the crisped hair, the diadem on the polished brow are thought meretricious, theatrical, vulgar; and nothing contents his fastidious taste beyond a simple garland of flowers.

— Hazlitt: *Wordsworth.*

Sometimes the importance of an idea calls for its reiteration. In such a case, as here, the repeated idea receives varied expression. If Hazlitt said "gets rid of" for all the parts of poetry enumerated, the monotony would be boring. Besides, the appropriateness in its place of each new expression would be lost. You may suppose in the exercises that your proposition requires some such detailed explanation as Hazlitt gives to his topic. Resolve one idea of your topic into its parts and repeat the predicate, using the right word for each part. Note how in the model "the trappings of verse" is divided into its different parts.

Subjects

Go into details, but not too ornately:

The barbarians (Huns, Goths) destroyed European civilization.

The storm spread destruction on every side.

The administration improved the city.

All courses of study are objectionable to the indolent.

Dickens fitly characterizes all classes of men.

All the world's a stage . . .
And one man in his time plays many parts.

— Shakespeare.

7. Perhaps there is no more impressive scene on earth than the solitary extent of the Campagna of Rome under evening light. Let the reader imagine himself withdrawn for a moment from the sounds and motions of the living world and sent forth alone into this wild and wasted plain. The earth yields and crumbles beneath his foot, tread he never so lightly, for its substance is white, hollow, and carious like the dusty wreck of the bones of men. The long knotted grass waves and tosses feebly in the evening wind, and the shadows of its motion shake feverishly along the banks of ruin that lift themselves into the sunlight. Hillocks of mouldering earth heave around him as if the dead were struggling in their sleep: scattered blocks of black stone, four-square remnants of mighty edifices, not one left upon another, lie upon them to keep them down. A dull, purple, poisonous haze stretches level along the desert, veiling its spectral wreck of mossy ruins on whose rents the red light rests like dying fire on defiled altars. The blue ridge of the Alban Mount lifts itself against a solemn space of green, clear, quiet sky. Watch-towers of dark clouds stand steadfastly along the promontories of the Apennines. From the plain to the mountains the scattered aqueducts, pier beyond pier, melt into the darkness like shadowy and countless troops of funeral mourners passing from a nation's grave.

— Ruskin: *Modern Painters.*

There will be few occasions for the use of such highly ornate prose as in this description. The impressiveness of the scene and the feeling awakened by the sight of a "nation's grave" afford some reason for the diction. The passage, however, is good for a study of what is called word-painting. Note the abundant alliterations, excessive in the sixth sentence, and the doubling and tripling of words usually with climax of sound. The choice of details and their orderly connection are good. The several comparisons by which the gloom and death of the scene are pictured ("bones of man," "dead in their sleep," etc.) are very good and in keeping with the tone of the passage. The exercises based on the model will for most students be pitched in a much lower key. Is the reference in the fifth sentence ("them") explicit?

Subjects

With less ornateness, describe:

The peacefulness of a country scene.
The mystery of a forest scene.
The grandeur of a winter landscape.
The restlessness of a city street.

The sadness of a great flood or fire.

In the afternoon they came into a land
In which it seemed always afternoon.

— TENNYSON: *Lotus Eaters.*

II. Interest of Sentences

26. Break up the sentence into clauses and phrases easy to pronounce (*harmonious clause or phrase*). Use different kinds of clauses and phrases (*variety*). Let a series of clauses or phrases gradually increase in length (*climax of sound*).

27. A succession of the same kind of dependent phrases (*dependent repetition*) is objectionable, as, to strive to learn to write; lives of writers of books of travel; sentence which has variety which pleases the mind which is distracted by monotony.

A succession of coördinate phrases with repetition (*parallel repetition*) is clear and forceful, as

A man without delicacy, without shame, without sense enough to know when he was hurting the feeling of others or when he was exposing himself to derision.

— MACAULAY: *Boswell.*

28. Give to parallel ideas similar form (*balance*) and sharply oppose contrasted ideas (*antithesis*).

An excess of balance and antithesis is monotonous and defective. Much of Johnson's writing has excessive balance.

The notice which you have been pleased to take of my labors, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron, which Providence has enabled me to do for myself.

— JOHNSON: *Letter to Chesterfield.*

EXERCISE 8

1. It is when he comes actually to prove his point that Cicero's oratorical powers begin to have their full play. He accounts for everything so naturally, makes trivial circumstances tell so happily, so adroitly converts apparent objections into confirmations of his arguments, connects independent facts with such ease and plausibility, that it becomes impossible to entertain a question on the truth of his statement.

— NEWMAN: *Cicero.*

The phrase, "It is" ("it was," etc.), is often used to introduce an emphatic expression, as, "It is you who are to blame." Here the clause, "when he comes, etc.," is emphatic in its context because contrasted with what Cicero does at other times. The clauses are arranged in the order of importance, with climax of sound. The adverbs, though likely to jingle from their similar endings, do not do so here. They differ slightly in sound and one is put in a different position. In the last case, instead of writing, "so easily and so plausibly," Newman gives a variety which helps to force as well as to interest. The effects of Cicero's powers are given in detail; first, in general, "everything," then in particular, "circumstances," "objections," "facts."

Subjects

Explain the full play of:

A musician's powers (painter, mechanic).

A general's skill (statesman, manager).

A writer's art (dramatist, essayist, poet).

A gardener, a teacher, a tasteful decorator of home, of store window, etc.

2. Tissot has one lovely picture, "Because there was no room." The narrow lane of a Jewish city, — the steep stairs to the rooms, — the blank walls perforated by a solitary, narrow window, — the rough stones, and the gentle animal that bore Mary, treading carefully over them — the Jewish women, regretfully refusing admission, — the sweet, gentle face of the maiden mother, — and the pathetic, anxious, despairing look on the features of St. Joseph, — make this a touching and beautiful picture.

— SHEEHAN: *My New Curate.*

Canon Sheehan wished to have force and interest ("touching and beautiful"), in this tableau. What makes the picture touching?

What, beautiful? Beyond the beauty of the well-chosen details, there is harmony and variety in the phrasing of the accumulated subjects. Read aloud and note how the phrases escape sameness.

Subjects

Find proofs for the same predicates "touching and beautiful" in:

Another picture.
A biography.
A story.
An incident of your life.

Choose definite topics and give details of a:

Novel and pleasing experience.
Admirable and sublime life.
Pitiable and mean character.
Joyous and restful view.
Lovable and humorous friend.

3. When you come to a good book, you must ask yourself, "Am I inclined to work as an Australian miner would? Are my pickaxes and shovels in good order, and am I in good trim myself, my sleeves well up to the elbow, and my breath good, and my temper?" And, keeping the figure a little longer, even at cost of tiresomeness, for it is a thoroughly useful one, the metal you are in search of being the author's mind or meaning, his words are as the rock which you have to crush and smelt in order to get at it. And your pickaxes are your own care, wit and learning; your smelting furnace is your own thoughtful soul. Do not hope to get at any good author's meaning without these tools and that fire; often you will need sharpest, finest chiseling, and patientest fusing, before you can gather one grain of the metal.

—Ruskin: *Sesame and Lilies.*

This passage is taken from a lecture, where because of the spoken word, variety of sentence-form can and should be used freely, especially in familiar style such as this. Questions and imperatives hold the attention. Ruskin has said just before that "wise men hide their deeper thoughts" as nature hides gold, and here he compares the thoughtful reader to the gold miner. It requires much care to develop a comparison without becoming fanciful or absurd, especially if more than one point of resemblance is sought.

Subjects

Urge an audience:

To follow some study, as a mountain climber.

To give good example, as a light or as a sower of seed.

To form character, as a sculptor, as a builder.

To describe a scene, as a painter, as a landscape gardener.

To read poetry, as a traveler.

> Hoist up sail while gale doth last,
> Tide and wind stay no man's leisure.
>
> — SOUTHWELL: *Dangers of Delay.*

4. I was speaking of the true sentiments which should animate the people. Inspired by such sentiments, the people of this country will look beyond the mere redress of existing wrongs, and strive for the attainment of future power. A good government may, indeed, redress the grievances of an injured people; but a strong people alone can build up a great nation. To be strong it must be self-reliant, self-ruled, self-sustained. The dependency of one people upon another, even for the benefits of legislation, is the deepest source of national weakness. By an unnatural law it exempts a people from their first duties — their first responsibilities. When you exempt a people from these duties, from these responsibilities, you generate in them a distrust in their own powers — thus you enervate, if you do not utterly destroy, that bold spirit which a sense of these responsibilities is sure to inspire, and which the exercise of these duties never fails to invigorate. Where this spirit does not actuate, the country may be tranquil — it will not be prosperous. It may exist — it will not thrive. It may hold together — it will not advance. Peace it may enjoy, for peace and serfdom are compatible. But, my lord, it will neither accumulate wealth nor win a character. It will neither benefit mankind by the enterprise of its merchants, nor instruct mankind by the examples of its statesmen.

— MEAGHER: *The Sword.*

Meagher gave this passage in a speech, and in a speech the repetition of words is especially helpful. Note all such repetitions here. The balance and antithesis serve to sharpen the thought and to give an abstract discussion some liveliness of interest. The topic gradually clarifies: "true sentiments," "attainment of power," "self-ruled." The proposition in the fourth sentence is proved in the following sentences by showing the effects of dependence, and, towards the close, by the contrasted effects of dependence and independence.

Subjects

Write a paragraph on either side of the following debates:

Postmasters should be elected.

Department stores are beneficial to a city.

Admission to a college should be by examination only.

Football should be abolished.

The moving pictures are injurious.

The Crusades were advantageous.

The historical novel does not help the study of history.

5. There is not, and there never was, on this earth, a work of human policy so well deserving of examination as the Roman Catholic Church. The history of the Church joins together two great ages of human civilization. No other institution is left standing which carries the mind back to the time when the smoke of sacrifice rose from the Pantheon, and when camelopards and tigers bounded in the Flavian amphitheater. The proudest royal houses are but of yesterday when compared with the line of Supreme Pontiffs. That line we trace back in an unbroken series, from the Pope who crowned Napoleon in the nineteenth century, to the Pope who crowned Pepin in the eighth; and far beyond the time of Pepin the august dynasty extends, till it is lost in the twilight of fable. The republic of Venice came next in antiquity. But the republic of Venice was modern when compared with the Papacy; and the republic of Venice is gone, and the Papacy remains. The Papacy remains, not in decay, not a mere antique, but full of life and youthful vigor. The Catholic Church is still sending forth to the furthest ends of the world missionaries as zealous as those who landed in Kent with Augustine, and still confronting hostile kings with the same spirit with which she confronted Attila. The number of her children is greater than in any former age. Her acquisitions in the New World have more than compensated for what she has lost in the Old. Her spiritual ascendency extends over the vast countries which lie between the plains of the Missouri and Cape Horn — countries which, a century hence, may not improbably contain a population as large as that which now inhabits Europe. The members of her community are certainly not fewer than a hundred and fifty millions; and it will be difficult to show that all the other Christian sects united amount to a hundred and twenty millions. Nor do we see any sign which indicates that the term of her long dominion is approaching. She saw the commencement of all the governments, and of all the ecclesiastical establishments that now exist in the world; and we feel no assurance that she is not destined

to see the end of them all. She was great and respected before the Saxon had set foot on Britain — before the Frank had passed the Rhine — when Grecian eloquence still flourished at Antioch — when idols were still worshipped in the temple of Mecca. And she may still exist in undiminished vigor when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's.

— MACAULAY: *Ranke's History of the Popes.*

A writer, whose style is acknowledged to be among the best, when a young man in college, wrote out the celebrated "London Bridge" paragraph from Macaulay's essay on the Roman Catholic Church, and practiced writing paragraphs on various subjects in the same form, matching noun with noun, verb with verb, etc., and placing all the parts in the same order. As a literary exercise this could hardly be excelled.

— *Baptist Watchman*, July, 1905.

To carry out an imitation, as was done by this student, afterwards a professor in a theological seminary, would indeed be an exacting exercise, but the imitation need not be so close and methodical. The picture of the New-Zealander, striking and original, has attracted the attention of many. Balance and antithesis keep the mind active; and the beauty of concrete details and the wide, sublime stretches of history from the past to the remote future unite to make this paragraph a model of interest. Three parts, each stated first in general, then in particular, may be distinguished: 1. The history of the Church; 2. Its life, "The Papacy remains;" 3. Its duration, "Nor do we see?" What are the predicates of each part and the proofs? In the exercises introduce the charm and suggestiveness of proper names.

Subjects

Take a wide and picturesque view:

The fortunes of Greek and Latin Literature.

The progress of science.

The history of your native state or place.

The career of a great man.

The immortality of Homer (Horace, etc.).

Westward the course of empire takes its way:
The four first acts already past,
A fifth shall close the drama with the day:
Time's noblest offspring is the last.

— BERKELEY: *Destiny of America.*

III. Interest of Paragraphs

29. Make the sentences vary in length (*long and short*), in build (*periodic, partly periodic, loose*), in kind (*declarative, interrogative, imperative, etc.*).

Any quality of style, if used too much, attracts attention to itself or by its iteration lulls the reader to inattention. Too much balance or parallel structure or repetition is monotonous; too much variety is bewildering. Good writers succeed in reconciling the conflicting claims of both.

30. Give ideas space according to their importance in their context. The most important idea receives most space and usually comes last (*proportion*). Sum up conclusions, especially at the close of a paragraph, in a general truth put in a pointed way (*epigram*).

Interest is the spice of style, and as methods of arousing interest are liable to abuse, they should be resorted to with discretion. There are in general two causes of flagging interest: monotony of sound and triteness of thought, and under these two topics all the remarks in this chapter have been grouped. Interest from sound comes first; then interest from sense.

EXERCISE 9

1. Never since literature became a calling in England had it been a less gainful calling than at the time when Johnson took up his residence in London. In the preceding generation, a writer of eminent merit was sure to be munificently rewarded by the government. The least that he could expect was a pension or a sinecure place; and, if he showed any aptitude for politics, he might hope to be a member of parliament, a lord of the treasury, an ambassador, a secretary of state. It would be easy, on the other hand, to name several writers of the nineteenth century of whom the least successful has received forty thousand pounds from the booksellers. But Johnson entered on his vocation in the most dreary part of the dreary interval which separated two ages of prosperity. Literature had ceased to flourish under the patronage of the great and had not begun to flourish under the patronage of the public.

— Macaulay: *Johnson.*

The time is divided into three periods: before, after, during. The first two are contrasted with the third to prove the opening statement. The passage ends with a balanced and pointed conclusion, epigrammatic in form. How are the divisions kept clear? Would there be an improvement if we should read: "In the nineteenth century, on the other hand, it would be, etc."?

Subjects

Prove by a similar contrast that:

You visited a place at the wrong time.

You read a book at the best stage of life.

Columbus lived at the right period of history.

The site of a building or city is good or bad.

Any event of your experience took place at the best or worst time

2. Taking Influence and Law to be the two great principles of Government, it is plain, that, historically speaking, Influence comes first, and then Law. Thus Orpheus preceded Lycurgus and Solon. Thus Deioces, the Mede, laid the foundations of his power in his personal reputation for justice, and then established it in the seven walls by which he surrounded himself in Ecbatana. First we have "the man revered for duty done," whose word "rules the spirits and soothes the breasts" of the multitude; — or the warrior; or the mythologist and bard; — then follow at length the dynasty and constitution. Such is the history of society: it begins in the poet, and ends in the policeman.

— Newman: *Historical Sketches.*

Newman sums up his conclusion in a pointed epigram which attracts more attention than the abstract statement of the same thought in the first sentence.

Subjects

Describe another course of events:

The Roman Empire.

The American Colonies.

The question of Woman Suffrage.

The rise of Trade Unions.

The history of football or baseball.

The digging of the Panama Canal.

3. Did I ever hear of the Halcyone? Who didn't? Was there a man, woman, or child, from the Cliffs of Moher to Achill Island, that did not know the dainty five-ton yacht, which, as a contrast to his own turbulent spirit, he had so named? Was it not everywhere said that Campion loved that yacht more than his child, — that he spoke to her and caressed her as a living thing, — and how they slept on the calm deep on summer nights, whilst phosphor-laden waves lapped around them, and only the dim dawn, with her cold, red finger woke them to life? And was it not told with pride and terror in every coracle along the coast with what fierce exultation he took her out on stormy days, and headed her straight against the billows, that broke into courtesies, on every side, and how she leaped up the walls of water which lay down meekly beneath her, and shook out her white sail to the blast, until its curved face brushed the breakers, and her leaden keel showed through the valleys of the sea? and men leaned on their spades to see her engulfed in the deep, and the coast-guards levelled their long glasses, and cried: "There goes mad Campion and the witch again!"

— Sheehan: *My New Curate.*

Liveliness is given to this description by the questions, by the significant phrase quoted at the end, by the fine choice of details. Proportion is kept by giving more space to the yacht in storm. The close connection between master and boat helps the interest and lends force. The boat brings out the owner's character. In the exercises resort to an imaginary character if you choose. The relations between character and companion need not be friendly.

Subjects

Describe another character and a favorite pet:

Rip Van Winkle and his dog or Bill Sykes.

A horse and rider.

An automobile and owner.

A machinist and his engine.

A locomotive and fireman.

4. *A Man Must Not Laugh at His Own Jest:*

The severest exaction surely ever invented upon the self-denial of poor human nature! This is to expect a gentleman to give a treat without partaking of it; to sit esurient at his own table, and commend the flavor of his venison upon the absurd strength of his never touching it himself. On the contrary, we love to see

a wag taste his own joke to his party; to catch a quirk, or a merry conceit, flickering upon the lips some seconds before the tongue is delivered of it. If it be good, fresh, and racy — begotten of the occasion; if he that utters it never thought it before, he is naturally the first to be tickled with it; and any suppression of such complacence we hold to be churlish and insulting. What does it seem to imply, but that your company is weak or foolish enough to be moved by an image or a fancy, that shall stir you not at all, or but faintly? This is exactly the humor of the fine gentleman in Mandeville, who, while he dazzles his guests with the display of some costly toy, affects himself to "see nothing considerable in it."

— Lamb: *Popular Fallacies.*

It would be impossible to enumerate and describe all the sources of interest in an author's thought or in his language, and nowhere is that fact more evident than in the bewildering novelty and the irrepressible liveliness of Lamb's chatty style. No sameness in words or sentences. It would be difficult to rival Lamb's inimitable nimbleness, but no harm is done by trying to be lively. Note the variety of the sentences, the absurdity of the consequences and the different ways of expressing laughter.

Subjects

Show the limitations in the following:

That you must never put off to-morrow what you can do to-day.

That you must never do through another what you can do yourself.

That everybody has his price (may be bribed).

That two heads are better than one.

5. Many and diverse must be the judgments passed upon every great poet, upon every considerable writer. There is the judgment of enthusiasm and admiration, which proceeds from ardent youth, easily fired, eager to find a hero and to worship him. There is the judgment of gratitude and sympathy, which proceeds from those who find in an author what helps them, what they want, and who rate him at a very high value accordingly. There is the judgment of ignorance, the judgment of incompatibility, the judgment of envy and jealousy. Finally, there is the systematic judgment, and this judgment is the most worthless of all. The sharp scrutiny of envy and jealousy may bring real fault to light. The judgments of incompatibility and ignorance are in-

structive, whether they reveal necessary clefts of separation between the experiences of different sorts of people, or reveal simply the narrowness and bounded view of those who judge. But the systematic judgment is altogether unprofitable. Its author has not really his eye upon the professed object of his criticism at all, but upon something else which he wants to prove by means of that object. He neither really tells us, therefore, anything about the object, nor anything about his own ignorance of the object. He never fairly looks at it, he is looking at something else. Perhaps if he looked at it straight and full, looked at it simply, he might be able to pass a good judgment on it. As it is, all he tells us is that he is no genuine critic, but a man with a system, an advocate.

—Arnold: *Mixed Essays.*

Arnold's custom of reiterating an idea is well illustrated here. The list of judgments is clear, and some variety is introduced by grouping the least profitable judgments in a summary before discussing them in detail. The most unprofitable judgment is put last and receives most space (*Proportion*).

Subjects

Enumerate in a paragraph:

Views of students about a study.

Prejudices against a place or people.

The writers who please or profit you.

The Presidents who were the best statesmen.

The renowned cities of the world.

PART TWO

PROCESSES OF COMPOSITION

31. There are five processes of composition: narration, description, exposition, argumentation, and persuasion.

Narration recounts events; description portrays objects; exposition explains things; argumentation proves the truth or falsity of a proposition; persuasion induces to action.

The first three result in giving the reader an understanding of what they treat; argumentation results in a judgment by which the reader affirms or denies that a given predicate belongs to a given subject; persuasion results in a resolve of the will to act.

Narration and description like mirrors are simply reproductive, presenting to the mind happenings in time or objects of experience. Exposition does not simply mirror; it unfolds and interprets the nature of a thing.

In one and the same composition or even paragraph all five processes may be found. Sometimes all five may have to do with the same subject matter. You tell the story of your symptoms to the doctor; you describe them; he explains their nature and argues that his diagnosis is true, and you resolve under his persuasion to follow his treatment. The processes may be even more closely connected, as when narration and description were used in the parable of the Good Samaritan to give an exposition of what was meant by "neighbor." Again, simple exposition of the terms of a proposition is often sufficient to show its truth, although argumentation more commonly includes reasoning, that is, the use of one truth to prove another. Should students be puzzled about designating the process, it will be more profitable for them to write than to discuss names and definitions.

CHAPTER IV

NARRATION

I. Clearness

32. For clearness in narration put the events in apt words, arrange them as they occur in time (*historical order*) and keep to one series of facts (*unity*).

Poor narrators, not taking in the story as a whole, often interrupt themselves to retail earlier events, or to repeat needlessly, or to go off on irrelevant circumstances. Their faults have often been exemplified through characters in stories and plays — Nestor in the *Iliad* (XI – 656), the Nurse in *Romeo and Juliet* are types. Miss Bates is a garrulous character in Austen's *Emma*, and this is the way she tells a simple story :

"But where could you hear it?" cried Miss Bates. "Where could you possibly hear it, Mr. Knightley? For it is not five minutes since I received Mrs. Coles' note — no, it cannot be more than five — or at least ten – for I had got my bonnet and spencer on, just ready to come out — I was only gone down to speak to Patty again about the pork. Jane was standing in the passage — were you not, Jane? – for my mother was so afraid that we had not any salting-pan large enough. So I said I would go down and see, and Jane said, Shall I go down instead? for I think you have a little cold and Patty has been washing in the kitchen. O my dear, said I — well, and just then came the note."

— Quoted by Professor Genung.

II. Force

33. For forceful narration dwell upon the important events, adding circumstances, effects, and comparisons (*slow movement*) to accentuate the good or evil. Arrange the

events according to their importance, the most affecting last (*order of climax*).

III. Interest

34. For interesting narration choose novel, humorous, or beautiful events. Take an arresting event out of its historical order and put it first, telling afterwards what preceded (*inverted order*).

Fiction makes use of all possible sources of force and interest. In newspaper narrations figurative language and descriptive adjectives, found in fiction, are out of place. The facts selected for the press should be in themselves of sufficient importance to merit attention with little assistance from the language beyond clearness. In the arrangement of events, however, newspaper stories often attract attention by the inverted order, putting an important feature at the beginning, or help the hurried reader by giving a summary before the detailed narrative. Find instances in the better newspapers of inverted order and of summary.

EXERCISE 10

1. Tell the story of Macbeth in single paragraphs, as history, as an item of news, as part of a speech or of an essay intending to show the evil of unlawful ambition. (So of any other play or story.)

2.

I was born free as Cæsar; so were you:
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me "Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
Accoutred as I was, I plunged in
And bade him follow; so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point propos'd,

Cæsar cried, "Help me, Cassius, or I sink!"
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar. And this man
Is now become a god, and Cassius is
A wretched creature and must bend his body,
If Cæsar carelessly but nod on him.

— SHAKESPEARE: *Julius Cæsar.*

What changes would be made if this narrative were written for a newspaper or in history? What is Cassius proving by his story and how does he present the facts for force? The story in its simplest form is: Cæsar challenged Cassius to swim the Tiber. In the attempt Cæsar exhausted came near drowning and had to be brought ashore by his companion. Imagine some one else telling the story to praise Cassius.

3. The army had marched, and the negotiations with Berar were in progress, when a letter from the English consul at Cairo brought the news that war had been proclaimed both in London and Paris. All the measures which the crisis required were adopted by Hastings without a moment's delay. The French factories in Bengal were seized. Orders were sent to Madras that Pondicherry should instantly be occupied. Near Calcutta, works were thrown up which were thought to render the approach of a hostile force impossible. A maritime establishment was formed for the defence of the river. Nine new battalions of sepoys were raised, and a corps of native artillery was formed out of the hardy Lascars of the Bay of Bengal. Having made these arrangements, the Governor-General with calm confidence pronounced his presidency secure from all attack, unless the Mahrattas should march against it in conjunction with the French.

— MACAULAY: *Warren Hastings.*

Macaulay is a master of rapid, that is, very clear narrative, and one effective means of rapidity is illustrated here. In the second sentence a proposition summing up many events is introduced, which permits a swift enumeration of the particulars to follow in short sentences without connectives. In the fifth and last sentences, there are inversions. Would it be an improvement to use an inversion in the second sentence and begin "without a moment's delay"? The connection might be closer, but the prominence of the paragraph subject, "all the measures," would not be so marked. In what order are the events enumerated?

Subjects

After telling the occasion, enumerate:

All the events of a joyous outing.
All the doings of an eccentric character.
All the precautions taken against fire.
All the methods used to avoid failure in study or play.
All the means for success in some work of artisan or tradesman.

4. Every reader has his first book; I mean to say, one book among all others which in early youth first fascinates his imagination, and at once excites and satisfies the desires of his mind. To me, this first book was the Sketch Book of Washington Irving. I was a school-boy when it was published and read each succeeding number with ever increasing wonder and delight, spell-bound by its pleasant humor, its melancholy tenderness, its atmosphere of revery, — nay, even by its gray-brown covers, the shaded letters of its titles, and the fair clear type which seemed an outward symbol of its style. How many delightful books the same author has given us! Yet the charm of the Sketch Book remains unbroken; the old fascination remains about it; and whenever I open its pages, I open also that mysterious door which leads back into the haunted chambers of youth.

— Longfellow.

Subjects

Narrate a fact of experience and its effects:

Your first day at school.
Your saddest moment.
Your happiest hour.
A moment of horror.
The longest minute of life.
The dullest day.

5. Calvert descended the stream, examining in his barge the creeks and estuaries nearer the Chesapeake: he entered the river which is now called St. Mary's and which he named St. George's; and, about four leagues from its junction with the Potomac, he anchored at the Indian town of Yoacomaco. The native inhabitants, having suffered from the superior power of the Susquehannas, who occupied the district between the bays, had already resolved to remove to places of more security in the interior; and many of them had begun to migrate before the English arrived.

To Calvert the spot seemed convenient for a plantation; it was easy, by presents of cloth and axes, of hoes and knives, to gain the good-will of the natives, and to purchase their rights to the soil which they were preparing to abandon. They readily gave consent that the English should immediately occupy one half of their town, and after the harvest should become the exclusive tenants of the whole. Mutual promises of friendship and peace were made; so that, upon the twenty-seventh day of March, the Catholics took quiet possession of the place; and religious liberty obtained a home, its only home in the wide world, at the humble village which bore the name of St. Mary's.

— BANCROFT: *History of America.*

This is plain, historical narration with a touch of forcefulness in the last sentence. Persons, places, and times are kept clear, and for this purpose phrases containing dates and exact positions are often put first in their clauses: "about four leagues," "upon the twenty-seventh day of March."

Subjects

Tell the history of:

An event in your life.
The building of a school.
A scene in a play of Shakespeare.
A chapter in a story.
The last political campaign.

6. When I was at Littlemore, I was looking over old copy-books of my school days, and I found among them my first Latin verse-book; and in the first page of it there was a device which almost took my breath away with surprise. I have the book before me now, and have just been showing it to others. I have written in the first page, in my school-boy hand, "John H. Newman, February 11th, 1811, Verse Book"; then follow my first Verses. Between "Verse" and "Book" I have drawn the figure of a solid cross upright, and next to it is, what may indeed be meant for a necklace, but what I cannot make out to be anything else than a set of beads suspended, with a little cross attached. At this time I was not quite ten years old. I suppose I got these ideas from some romance, Mrs. Radcliffe's or Miss Porter's; or from some religious picture; but the strange thing is, how, among the thousand objects which meet a boy's eyes, these in particular should so have fixed themselves in my mind, that I made them thus practically my own. I am certain there was nothing in the churches I attended, or the prayer books I read, to suggest them. It must be

recollected that Anglican churches and prayer books were not decorated in those days as I believe they are now.

— Newman: *Apologia.*

This is a sample of autobiographical narrative told by the writer of himself. The *Apologia* is a history of Newman's religious opinions, and throughout the work his purpose is to tell of the origin and growth of his beliefs. Consider here the simple fact by itself and then note how Newman presents it, with what exact circumstances and with what careful qualifying of them. He gives force to the event by the slow movement.

Subjects

Giving apt circumstances:

Write an incident of history in the form of autobiography.

Relate a fact which has had a great effect upon yourself.

What is the strangest experience you have had?

What is the most important event in the life of some man or nation?

7. Once upon a time there was a bold young fisherman living on the coast of southern Italy. One night, stormy and dark, he found that his father and brothers would not venture out in their tight and strong smack; so he determined, in spite of every remonstrance, to go alone in the little cockle-shell attached to it. It blew a gale, but he rode it out in his tiny buoyant bark, till the sun rose, warm and bright, upon a placid, glassy sea. Overcome by fatigue and heat, he fell asleep; but after some time, was awakened by a loud shouting at a distance. He looked round, and saw the family-boat, the crew of which were crying aloud, and waving their hands to invite him back; but they made no effort to reach him. What could they want: what could they mean? He seized his oars, and began to pull lustily towards them; but he was soon amazed to find that the fishing-boat, towards which he had turned the prow of his skiff, appeared upon his quarter; and soon, though he righted his craft, it was on the opposite side. Evidently he had been making a circle; but the end came within its beginning, in a spiral curve, and now he was commencing another and narrower one. A horrible suspicion flashed upon his mind: he threw off his tunic, and pulled like a madman at his oars. But though he broke the circle a bit here and a bit there, still round he went, and every time nearer to the center, in which he could see a downward funnel of hissing and foaming water. Then, in despair, he threw down his oars, and standing, he flung up his arms frantically; and a sea bird

screaming near heard him cry out as loud as itself, "Charybdis!" And now the circle his boat went spinning round was only a few times longer than itself; and he cast himself flat down, and shut his ears and eyes with his hands, and held his breath, till he felt the waters gurgling above him, and he was whirled down into the abyss.

— WISEMAN: *Fabiola.*

This story is told, as a warning, to illustrate how a person may be "drawn on gradually to spiritual destruction." Are all the events forcefully chosen and presented to bring about the author's purpose? The storm is related with swift movement, while every circumstance of the whirlpool is given with slow movement.

Subjects

Dwell on details as the purpose demands:

Tell the same story to illustrate negligence in preparing for life and let the chief point be the storm destroying the fisherman's defective boat.

With like or different purpose narrate the loss of a boat over Niagara.

Lost in a snowstorm.

Trapped in a burning building.

Astray in the woods.

Leave thy low-vaulted past, . . .
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

— HOLMES: *The Chambered Nautilus.*

Tell the story of the shell to teach this lesson.

8. Joseph White, a wealthy merchant of Salem, was found murdered in his bed on the 7th of April, 1830. He was eighty-two years of age. His servant was the first to discover the deed and to proclaim it to the astonished citizens. Thirteen stabs were found upon the body, made by a sharp dagger; and a heavy blow had been given upon the left temple, by which the skull was fractured. No valuables had been stolen from the house, though gold coin and silver plate were in the apartment of the deceased. The murder was perpetrated at night, by an unknown assassin, in one of the most densely crowded portions of Salem.

— SCHMUCKER: *Life of Webster.*

The deed was executed with a degree of self-possession and steadiness equal to the wickedness with which it was planned. The circumstances now clearly in evidence spread out the whole scene before us. Deep sleep had fallen on the destined victim and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of the night held him in their soft, but strong embrace; the assassin enters, through the window already prepared, into an unoccupied apartment; with noiseless foot he paces the lonely hall, half lighted by the moon; he winds up the ascent of the stairs, and reaches the door of the chamber; of this he moves the lock, by soft and continued pressure, till it turns on its hinges without noise; and enters and beholds his victim before him; the room is uncommonly open to the admission of light; the face of the innocent sleeper is turned from the murderer, and the beams of the moon, resting on the gray locks of his aged temple, show him where to strike. The fatal blow is given, and the victim passes, without a struggle or a motion, from the repose of sleep, to the repose of death.

It is the assassin's purpose to make sure work, and he plies the dagger, though it is obvious that life has been destroyed by the blow of the bludgeon. He even raises the aged arm, that he may not fail in his aim at the heart, and replaces it again over the wounds of the poniard. To finish the picture, he explores the wrist for the pulse; he feels for it, and ascertains that it beats no longer. It is accomplished; the deed is done. He retreats, retraces his steps to the window, passes out through it as he came in, and escapes. He has done the murder; no eye has seen him, no ear has heard him; the secret is his own, and it is safe.

— Webster: *At the White Trial.*

In these two narratives you have the same event told for two different purposes. In the shorter story clearness is the chief aim; in the longer one the speaker wishes to persuade, and he dwells on the details which will blacken the evil of the deed and excite the jurors' horror and persuade them to condemn the accused man, an accomplice in the murder of White. Compare carefully the choice, the order and the expression of the events in both narratives. Where is the movement slow?

Subjects

Write for a newspaper and for a speech two different accounts of:

A rescue from a fire or other heroic deed.

An athletic victory.

The discovery of the poles of the earth.

The finding of gold.

The launching of the first steamboat.

The flying of the first airplane.

The killing of Hamlet's father, or of Cæsar, etc.

9. The seventh and eighth centuries are the glory of the Anglo-Saxon Church, as are the sixth and seventh of the Irish. As the Irish missionaries travelled down through England, France, and Switzerland, to lower Italy, and attempted Germany at the peril of their lives, converting the barbarian, restoring the lapsed, encouraging the desolate, collecting the scattered, and founding churches, schools, and monasteries, as they went along; so, amid the deep pagan woods of Germany and round about, the English Benedictine plied his axe and drove his plough, planted his rude dwelling and raised his rustic altar upon the ruins of idolatry, and then settling down as a colonist upon the soil, began to sing his chants and to copy his old volumes, and thus to lay the slow but sure foundations of the new civilization. Distinct, nay antagonistic, in character and talent, the one nation and the other, Irish and English, the one more resembling the Greek, the other the Roman, open from the first perhaps to jealousies as well as rivalries, they consecrated their respective gifts to the Almighty Giver, and, laboring together for the same great end they obliterated whatever there was of human infirmity in their mutual intercourse by the merit of their common achievements. Each by turn could claim preëminence in the contest of sanctity and of learning. In the schools of science England has no name to rival Erigena in originality, or St. Virgil in freedom of thought; nor among its canonized women any saintly virgin to compare with St. Bridget; nor, although it has 150 saints in its calendar, can it pretend to equal that Irish multitude which the Book of Life alone is large enough to contain. Nor can Ireland, on the other hand, boast of a Doctor such as St. Bede, or of an Apostle equal to St. Boniface, or of a Martyr like St. Thomas, — or of a list of royal devotees so extended as that of thirty male or female Saxons, who in the course of two centuries resigned their crowns, — or as the roll of twenty-three kings, and sixty queens and princes, who, between the seventh and eighth centuries, gained a place among the saints. Yet, after all, the Irish, whose brilliancy of genius has sometimes been considered, like the Greek, to augur fickleness and change, have managed to persevere to this day in the science of the saints, long after their ancient rivals have lost the gift of faith.

— Newman: *Historical Sketches.*

Such a summary paragraph as this with comparison and contrast is interesting and will be found useful in historical essays, or in transitional passages and in conclusions of history. The paragraph is or-

derly. The first half compares the missionaries of the two Churches in work and in character; the second half compares the individual members in sanctity and learning. A striking difference is reserved for the last sentence.

Subjects

Compare in achievements and distinguished members:

Two states.
Two cities.
Two societies.
Two nations.
Two colleges or schools.

10. Now then for my fable, which is not the worse because it is old. The Man once invited the Lion to be his guest, and received him with princely hospitality. The Lion had the run of a magnificent palace, in which there were a vast many things to admire. There were large saloons and long corridors, richly furnished and decorated, and filled with a profusion of fine specimens of sculpture and painting, the works of the first masters in either art. The subjects represented were various; but the most prominent of them had an especial interest for the noble animal who stalked by them. It was that of the Lion himself; and as the owner of the mansion led him from one apartment to another, he did not fail to direct his attention to the indirect homage which these various groups and tableaux paid to the importance of the lion tribe.

There was, however, one remarkable feature in all of them, to which the host, silent as he was from politeness, seemed not at all insensible; that diverse as were these representations, in one point they all agreed, that the man was always victorious and the lion was always overcome. The man had it all his own way, and the lion was but a fool, and served to make him sport. There were exquisite works in marble, of Samson rending the lion like a kid, and young David taking the lion by the beard and choking him. There was the man who ran his arm down the lion's throat, and held him fast by the tongue; and there was that other who, when carried off in his teeth, contrived to pull a penknife from his pocket and lodge it in the monster's heart. Then there was a lion hunt, or what had been such, for the brute was rolling round in the agonies of death, and his conqueror on his bleeding horse was surveying these from a distance. There was a gladiator from the Roman amphitheater in mortal struggle with his tawny foe, and it was plain who was getting the mastery. There was a lion in a net; a lion in a trap; four lions yoked in harness were drawing the car of a Roman em-

peror; and elsewhere stood Hercules, clad in the lion's skin, and with the club which demolished him.

Nor was this all: the lion was not only triumphed over, mocked, spurned; but he was tortured into extravagant forms, as if he were not only the slave and creature, but the very creation of man. He became an artistic decoration, and an heraldic emblazonment; the feet of alabaster tables fell away into lions' paws. Lions' faces grinned on each side of the shining mantel-piece; and lions' mouths held tight the handles of the doors. There were sphinxes, too, half lion, half women; there were lions rampant holding flags, lions couchant, lions passant, lions regardant; lions and unicorns; there were lions white, black and red: in short, there was no misconception or excess of indignity which was thought too great for the lord of the forest and the king of brutes. After he had gone over the mansion, his entertainer asked him what he thought of the splendors it contained; and he in reply did full justice to the riches of its owner and the skill of its decorators, but he added, "Lions would have fared better, had lions been the artists."

— Newman: *Present Position of Catholics.*

Steele in the *Spectator* tells the fable of the lion and the man. "The man walking with that noble animal, showed him in the ostentation of human superiority a sign (picture) of a man killing a lion. Upon which the lion said very justly, We lions are none of us painters, else we could show a hundred men killed by lions for one lion killed by a man." Newman developed this old fable for the purpose of illustrating the variety and the grotesque extravagance of the stories originated by religious prejudices. The one representation of the lion is multiplied into numerous and distorted forms. Newman's purpose required that space be given to that particular part of the fable, and his development illustrates in a striking way the slow movement of narrative. Movement is merely the rule of proportion applied to narrative.

Subjects

Add detail in the right proportion:

Develop the fable, putting an eagle, whale, horse, etc., for the lion.

Develop other fables, expanding the moral.

The Fox and the Grapes (faults in various fruits and the excuses of vanity).

The Jackdaw in the Peacock's Feathers (various plumage and plagiarists).

11.

The Pilot Editorial Rooms,
Boston, November 19, 1889.

Dear Old Bess:

At last I am out of the wood of hard work that has shut me in for two months. The first pleasure I take is to write to my dear brown hen and my dear blue pigeon. I have never been so busy in all my life as I have been since Mammie and I came from the mountains. I have literally not had a leisure hour for fifty days. I long to go to Elmhurst and see you — I wish you and I could go away in my canoe, down a long, sunny, beautiful river, and camp on the banks for weeks and weeks, till we were rested, rested, and had forgotten the busy, noisy cities and all the work and trouble that are "out in the world." . . .

We saw some great and wonderful things in many cities while away; but we saw one little work by a great man that made us forget everything else — buildings, monuments, bridges, and cities. It was a picture — a little oil painting, eighteen inches square — "L'Angelus," by Millet, which is on exhibition in New York. . . .

The picture was sold in Paris a few months ago, the price being $129,000 (the largest sum ever paid for a painting), and the duty on it when brought here was $30,000 more. But it was worth more. You know the picture from the engraving; it is the same size, but the coloring is like the very touch of God Himself in the sweet, flushing sunset. Far away on the fields is the church spire. The sun is very low, and is not seen; but the most exquisite gentle flush that ever was painted by man touches the bowed head and crossed hands on the breast of the praying woman and the back of the head and shoulders of the man. It is not a man and woman praying — it is a painted prayer. You can hear the Angelus bell filling the beautiful air; you can see the woman's lips moving; you pray with her.

One looks at the lovely picture with parted lips and hushed breath. And so great is art that all who see it feel the same sweet influence — Protestants as well as Catholics. It was bought by Protestants; probably Mammie and I were the only Catholics in the building that day. We could hardly go away from it; and as we did go, we looked at nothing else there. Everything else had lost value. We passed "The Sower" with a glance (because it was Millet's too), but we never looked at the bronzes.

All day and ever since I keep saying at times to Mammie, "I can see the reddish flush on those French peasants," and she says: "I can hear the Angelus bell whenever I think of the picture."

— John Boyle O'Reilly: *Life.*

This example gives selections from an informal letter. Formal letters are those which deal with the routine of trade or profession and with the etiquette of social engagements, and they should follow carefully the established usages. Clearness with concise and definite statements marks the formal letter. No force or interest is looked for unless the letter treat of some point out of the ordinary. Then a sincere expression of one's feelings or the centering of attention on an important question may call for some force or interest. The informal letter, on the other hand, being a written talk, gives opportunity for every quality of style. Whatever has been said of narration and description may be applied to the informal letter, which is usually narrative or descriptive. The style, however, should not be stiff and pompous but should have simplicity and spontaneous ease, with questions, exclamations, conversational idioms and all the means that give directness to a good talk. Taste must see to it that the language of the letter be proper to the subject and to the person addressed and not unbecoming to the writer. The biographies of great men and women furnish many examples of good letters. There are also many published collections, full of model letters. For subjects and exercises any composition of this book may take the form of a letter if the writer imagines he is addressing some one in writing.

CHAPTER V

DESCRIPTION

35. In description the following are the chief elements: purpose, point of view, characteristic trait, outline, details, order.

The three qualities of style are discussed under each element. The passages for study and exercise work have been grouped under the different elements, but any one element, as purpose or point of view, may be studied in all the passages. Subjects, too, may be interchanged, if it is so desired.

I. Purpose

36. Keep before you the end you wish to attain by your description (*purpose*). The style, the selection of details, the space allotted to each detail and to some extent the arrangement will differ with different purposes.

Where the purpose is to identify anything or where the object is in itself sufficiently important to the reader, as in legal, scientific and most business descriptions, a clear presentation of the chief parts is required. Where the purpose is to persuade and the advantages or disadvantages are not immediately evident, then the good or evil aspects are dwelt upon, and the description must have force as well as clearness. Speeches, earnest essays, and novels of purpose contain such descriptions. Where the purpose is to entertain as in poetry, in descriptive essays, books of travel (not simple guidebooks), and in most fiction, then novel, humorous or beautiful details are selected, and interest is the chief quality.

EXERCISE 11

1. In Genoa, and thereabouts, they train the vines on trelliswork, supported on square clumsy pillars, which, in themselves, are anything but picturesque. But, here, they twine them around trees, and let them trail among the hedges; and the vineyards are full of trees, regularly planted for this purpose, each with its own vine twining and clustering about it. Their leaves are now of the brightest gold and deepest red; and never was anything so enchantingly graceful and full of beauty. Through miles of these delightful forms and colors, the road winds its way. The wild festoons, the elegant wreaths, and crowns, and garlands of all shapes; the fairy nets flung over heaps and mounds of exquisite shapes upon the ground; how rich and beautiful they are! And every now and then, a long, long line of trees will be all bound and garlanded together, as if they had taken hold of one another, and were coming dancing down the field!

— Dickens: *Pictures from Italy.*

The writer wishes us to share in his admiration of the picturesque vineyard in Parma, and he wins our attention by novelty ("unlike Genoa") and by beauty in details, which are arranged in order of climax and seem finally to live in the author's enthusiasm.

Subjects

Describe:

The strangest street you ever saw.

The neatness of a series of farms.

The variety on the river-banks seen from a boat.

The grotesqueness of a comic procession.

The grandeur of a great parade.

A walk through a flower garden.

2. In the calamity which has befallen Matthew Hogan, of whom most of you have heard, every man in court felt a sympathy. With the exception of his having made himself a party in the feuds of his clan, he has always conducted himself with propriety. His landlord felt for him a strong regard, and exerted himself to the utmost in his behalf. He never took part in deeds of nocturnal atrocity — honest, industrious, mild, and kindly-natured, he was seconded by the good will of every man who was acquainted with him. His circumstances were not only comparatively good, but, when taken in reference to his condition in society, were almost opulent. He rather resembled an English yeoman than an Irish peasant. His appearance at the bar was in a high degree impressive — tall,

athletic, with a face finely formed, and wholly free from any ferocity of expression, he attracted every eye, and excited even among his prosecutors a feeling of commiseration. He formed a remarkable contrast with the ordinary class of culprits who are arraigned in our public tribunals. So far from having guilt and depravity stamped with want upon his countenance, its prevailing character was indicative of gentleness. This man was convicted of manslaughter; and when he heard the sentence of transportation for life, the color fled from his cheek — his lips were dry and ashy — his hand shook, and his eye became incapable of tears. The prison of this town will present, on Monday next, a very afflicting spectacle. Before he ascends the vehicle which is to convey him for transportation, he will be allowed to take leave of his wife and children. She will cling to his bosom; and while her arms are folded round his neck — while she sobs, in the agony of anguish, on his breast — his children who used to climb his knees in playful emulation for his caresses. . . . I will not go on with this distressing picture — your own emotions will complete it.

The pains of this poor man will not end at the threshold of his prison. He will be conveyed in a vessel, freighted with affliction, across the ocean, and will be set on the lonely and distant land from which he will depart no more; the thoughts of home will haunt him, and adhere with a deadly tenacity to his heart. He will mope about in a deep and settled sorrow — he will have no incentive to exertion, for he will have bidden farewell to hope. The instruments of labor will hang idly in his hands - he will go through his task without a consciousness of what he is doing. Thus every day will go by, and at its close, his sad consolation will be to stand on the shore, and fixing his eyes in that direction in which he will have been taught that his country lies, if not in the language, he will, at least, exclaim, in the sentiments which have been so simply and so pathetically expressed in the song of exile:

> "Erin, my country, tho' sad and forsaken,
> In dreams I revisit thy sea-beaten shore;
> But, alas! in far foreign lands I awaken,
> And sigh for the friends that can meet me no more."
>
> — Sheil: *Speeches.*

The purpose of this description is to persuade and is distinctly stated by the speaker: a "melancholy lesson" of the "baneful practice of avenging the affronts offered to individuals by enlisting whole clans." Sympathy for the condemned man will make his listeners "sensible of the extent of the calamity." The contrasted pictures and the concrete details help to deepen the evil aspects of the description. If the purpose was to identify the prisoner, how would he be described? How would this description go in a newspaper?

Subjects

Describe:

Washington for admiration.
Damien for enthusiasm.
Benedict Arnold for horror.
Some drunkard for loathing.
Some successful speaker for emulation.
Some idler for contempt.

3. A confined triangle, perhaps fifty miles its greatest length, and thirty its greatest breadth; two elevated rocky barriers, meeting at an angle; three prominent mountains, commanding the plain, – Parnes, Pentelicus, and Hymettus; an unsatisfactory soil; some streams, not always full; — such is about the report which the agent of a London company would have made of Attica. He would report that the climate was mild; the hills were limestone; there was plenty of good marble; more pasture land than at first survey might have been expected, sufficient certainly for sheep and goats; fisheries productive; silver mines once, but long since worked out; figs fair; oil first-rate; olives in profusion. But what he would not think of noting down, was, that the olive tree was so choice in nature and so noble in shape, that it excited a religious veneration; and that it took so kindly to the light soil, as to expand into woods upon the open plain, and to climb up and fringe the hills. He would not think of writing word to his employers, how that clear air, of which I have spoken, brought out, yet blended and subdued, the colors on the marble, till they had a softness and harmony, for all their richness, which in a picture looks exaggerated, yet is after all within the truth. He would not tell, how that same delicate and brilliant atmosphere freshened up the pale olive, till the olive forgot its monotony, and its cheek glowed like the arbutus or beech of the Umbrian hills. He would say nothing of the thyme and thousand fragrant herbs which carpeted Hymettus; he would hear nothing of the hum of its bees; not take much account of the rare flavor of its honey, since Gozo and Minorca were sufficient for the English demand. He would look over the Aegean from the height he had ascended; he would follow with his eye the chain of islands, which, starting from the Sunian headlands, seemed to offer the fabled divinities of Attica, when they would visit their Ionian cousins, a sort of viaduct thereto across the sea; but this thought would not occur to him, nor any admiration of those graceful, fan-like jets of silver upon the rocks, which slowly rise aloft like water spirits from the deep, then shiver, and break, and spread, and shroud themselves, and disappear, in a soft mist of foam; nor of the gentle, incessant heaving and panting of the whole liquid plain; nor of the

long waves, keeping steady time, like a line of soldiery, as they resound upon the hollow shore,— he would not deign to notice the restless living element at all, except to bless his stars that he was not upon it. Nor the distinct detail, nor the refined coloring, nor the graceful outline and roseate golden hue of the jutting crags, nor the bold shadows cast from Otus or Laurium by the declining sun; — our agent of a mercantile firm would not value these matters even at a low figure. Rather we must turn for the sympathy we seek to yon pilgrim student, come from a semi-barbarous land to that small corner of the earth, as to a shrine, where he might take his fill of gazing on those emblems and coruscations of invisible unoriginate perfection. It was the stranger from a remote province, from Britain or from Mauritania, to whom a scene so different from that of his chilly, woody swamps, or of his fiery choking sands, would have shown him in a measure what a real University must be, by holding out to him the sort of country which was its suitable home.

— Newman: *Site of a University.*

The difference of purpose and its effect upon a description is well illustrated in this passage of Newman. In the agent's report, which is practically an inventory, the details carry with them their own importance and call for clear presentation only, but where the attention is to be held and the site of a university is to be persuasively urged on a pilgrim student, beautiful elements and emotional aspects are dwelt upon. The contrast makes both descriptions more effective.

Subjects

Describe:

An autumn scene to a farmer and to a poet.

A sunset at sea for a sailor and for a painter.

A college to a passing traveler and to a graduate.

Home to a visitor and to one of the family.

A toy store to an adult and to a child.

A city from a railroad train and from an automobile.

4. The most remarkable object in Canterbury is the Cathedral, one of the finest ecclesiastical structures in England. The present edifice, 530 feet in length, east to west, and 154 in breadth, has been built in different ages (the oldest part dating from the 11th century) and presents in consequence various styles of architecture (including the Norman and Early English), but retains altogether an imposing appearance. The great tower, 235 feet in height, is one of the most beautiful specimens of the Perpendicular style of Gothic; and the choir is also very fine.

— *Encyclopedia Americana.*

To admirers of form and beauty, the wonderful architecture of the present cathedral must satisfy their every craving. To students the study of this colossal building must be a work of love, encouragement and continued interest. Rebuilt soon after the Conquest by Archbishop Lanfranc, and worthily enlarged and enriched by his several successors, the Cathedral is a crowning work of grandeur and magnificence, exhibiting in its highest perfection every specimen of architecture from the earliest Norman to the latest English. In form it is that of a double cross. Where the nave and the western transepts intersect, there springs up a lofty and elegant tower in the Later English style, with a spired parapet and pinnacles, with octagonal turrets at the angles, terminating in minarets. In the west end are two massive towers, of which the northwest is Norman, and the southwest is similar in character, though embattled and little inferior to the central tower.

. — GILBERT: *Cathedral Cities.*

I arrived at Canterbury, a town filled with venerable remains and awful recollections. I stopped, and, heedless of all things else, almost rushed to view your cathedral — the place in England where Christ was first effectually announced; where his cross was first erected; where miracles, and the virtues of his saints, still more miraculous than their works, first proclaimed that he was God and that Kent and England were united to his empire. But lo! I beheld, in the place I so much longed to see, an empty cloister and a mouldering pile, having the appearance of what was once "the House of Prayer" and the temple of the Most High, but which now might bear upon its porch the inscription which St. Paul descried at Athens: "To the Unknown God."

It is a wide and spacious waste, cold and untenanted — its pillars raised aloft, its arches seated in strength, its spire towering towards the heavens — But these are works of former days. It now has no altar, no sacrifice, no priesthood. Its aisles were silent as the monuments of the sainted prelates over whom they seemed to bend and weep; and the only remaining symbol of Christianity, not yet extinct, which I discovered, was a chapel in the cloister, where the verger, who accompanied me for hire, observed that "service was at certain times performed."

To detail the thoughts which crowded on my mind, to convey to paper the emotions which swelled my breast, would not be possible: — but I cried out involuntarily, "Is this the ground which Augustin sanctified? which Alfred honored? Is this the metropolitan see of England, the cathedral of Canterbury, the once renowned seminary of saints and martyrs, the glory of Kent? Where is the bishop who should here reside and spread about him benedictions? Where are the canons and dignitaries, the priests and altars, the vestments and the ministers, the incense, the lights, the

glory, which bespeak the majesty and announce the presence of Almighty God? But, above all, where is the loud song or the secret canticle of praise? the deep and awful murmur of the crowd, or the silent whisper of retirement and devotion? Are all these fled from thy temple, and is it no longer thy delight, O God, to be with the children of men?"

— Doyle: *Address.*

In these three descriptions of the same building the effect of the author's purpose upon the choice and arrangement of details is quite evident. Clear information is given in the first; interest from beauty is awakened in the second, and force is the aim of the third.

Subjects

Describe with difference of purpose:

A school, for a guidebook, for a story, for an anniversary address.

A public building or monument.

The home of some distinguished citizen.

A city store.

A country barn.

Your church.

II. Point of View

37. In describing keep distinctly and consistently in mind the place from which the object is viewed (*local point of view*) and the time at which it is viewed (*temporal point of view*). Sometimes the object is viewed while the describer is moving (*traveler's point of view*).

A consistent point of view helps to clearness. Sometimes an imaginary point of view gives interest through novelty, as when Ruskin imagines Europe being viewed as if by a bird. "Let us, for a moment, try to raise ourselves even above the level of the swallow's flight, and imagine the Mediterranean lying beneath us." — *Stones of Venice.*

Force is added to descriptions by contrasting the same picture at different times. The gloom of a winter scene may be deepened by

allusion to the same scene in summer brightness. The evil of war and good of peace are both intensified by their contrast:

Now on the place of slaughter
  Are cots and sheepfolds seen,
And rows of vines, and fields of wheat,
  And apple-orchards green;
The swine crush the big acorns
  That fall from Corne's oaks:
Upon the turf by the Fair fount
  The reaper's pottage smokes;
The fisher baits his angle;
  The hunter twangs his bow;
Little they think on those strong limbs
  That molder deep below;
Little they think how sternly
  That day the trumpets pealed;
How in the slippery swamp of blood
  Warrior and war-horse reeled;
How wolves came with fierce gallop,
  And crows on eager wings,
To tear the flesh of captains,
  And peck the eyes of kings;
How thick the dead lay scattered
  Under the Porcian height;
How through the gates of Tusculum
  Raved the wild stream of flight;
And how the Lake Regillus
  Bubbled with crimson foam,
What time the Thirty Cities
  Came forth to war with Rome.

— MACAULAY: *Battle of Lake Regillus.*

EXERCISE 12

1. It was in the beginning of December, and one day I had occasion to go down through the village. It was not a day to attract any one out of doors; it was one of those dreadful days which leave an eternal landmark behind them in the trees that are bent inwards toward the mountains from the terrible stress of the southwest winds. Land and sea were wiped out in the cataracts of rain that poured their deluges on sea and moor and mountain; and the channels of the village ran fiercely with brown muddy water; and every living thing was housed, except the ducks, which contemptuously waded through the dirty ruts, and only quacked melodiously

when the storm lifted their feathers and flung them from pool to pool of the deserted street.

— Sheehan: *My New Curate.*

The point of view (time, traveler) is stated in the first sentence. Note the close observation shown in the details. Can you vouch for their truth?

Subjects

Describe with details apt to the point of view:

The same place after the storm.
Another kind of storm (snow, hail, thunder).
Rain storm in a wood, on a boat, etc.
An exploration in the attic.
A trip through the cellar.
A fishing or hunting expedition.

2. The sun sank not splendidly, but quietly, in banks of clouds above the Alps. Stars came out, uncertainly at first, and then in strength, reflected on the sea. The men of the Dogana watch-boat challenged us and let us pass. Madonna's lamp was twinkling from her shrine upon the harbor-pile. The city grew before us. Stealing into Venice in that calm — stealing silently and shadowlike, with scarce a ruffle of the water, the masses of the town emerging out of darkness into twilight, till San Giorgio's gun boomed with a flash athwart our stern, and the gas-lamps of the Piazzetta swam into sight; all this was like a long enchanted chapter of romance. And now the music of our men had sunk to one faint whistling from Eustace of tunes in harmony with whispers at the prow.

— Symonds: *Italian Byways.*

What is the point of view? There is novelty and animation in the details.

Subjects

Picture with life and freshness:

Plunging into the subway.
Mounting to the elevated railway.
The first time I saw the sun rise.
Seeing out the old year.
Climbing a chestnut tree.
High noon on —— hill.
Twilight in —— valley.

3. As I thus lay, between content and longing, a faint noise stole towards me through the pines. I thought, at first, it was the crowing of cocks or the barking of dogs at some very distant farm; but steadily and gradually it took articulate shape in my ears, until I became aware that a passenger was going by upon the high-road in the valley, and singing loudly as he went. There was more of good-will than grace in his performance; but he trolled with ample lungs; and the sound of his voice took hold upon the hillside and set the air shaking in the leafy glens. I have heard people passing by night in sleeping cities; some of them sang; one, I remember, played loudly on the bagpipes. I have heard the rattle of a cart or carriage spring up suddenly after hours of stillness, and pass, for some minutes, within the range of my hearing as I lay abed. There is a romance about all who are abroad in the black hours, and with something of a thrill we try to guess their business. But here the romance was double; first, this glad passenger, lit internally with wine, who sent up his voice in music through the night; and then I, on the other hand, buckled into my sack, and smoking alone in the pine-woods between four and five thousand feet towards the stars.

— Stevenson: *Travels with a Donkey.*

This is a description of sounds made interesting by contrast and by the time and place of the describer.

Subjects

With contrast and novel point of view describe:

The strangest sound you ever heard.
Noises of the city.
Music of the farmyard.
Sounds along the sea.
The hum of the market.
The din of the factory.
Listening in a submarine.

4. Our way lies over the Campagna, which looks more solemn on a bright blue day like this, than beneath a darker sky; the great extent of ruin being plainer to the eye: and the sunshine through the arches of the broken aqueducts, showing other broken arches shining through them in the melancholy distance. When we have traversed it, and look back from Albano, its dark undulating surface lies below us like a stagnant lake, or like a broad dull Lethe flowing round the walls of Rome, and separating it from all the world! How often have the Legions, in triumphant march, gone glittering across that purple waste, so silent and unpeopled now!

How often has the train of captives looked, with sinking hearts, upon the distant city, and beheld its population pouring out, to hail the return of their conqueror! What riot, sensuality and murder, have run mad in the palaces, now heaps of brick and shattered marble! What glare of fires, and roar of popular tumult, and wail of pestilence and famine, have come sweeping over the wild plain where nothing is now heard but the wind, and where the solitary lizards gambol unmolested in the sun!

— DICKENS: *Pictures from Italy.*

Dickens carefully states the place and time of the description. He wishes to note the solemnity of the scene, and contrasts its present ruin and silence with former movement and splendor.

Subjects

Contrast:

The variety of a summer scene with the monotony of winter.

The grandeur of a city with the havoc after fire or storm.

A quiet street on Sunday with the activity at another time.

The home at house-cleaning time and at other times.

A church at night and on a feast day.

5. This sort of intercourse, growing in frequency and fulness, went on for about a week, till Agellius was able to walk with support, and to leave the cottage. The priest and his own slave took him between them and seated him one evening in sight of the glorious prospect, traversed by the long shadow of the far mountains, behind which the sun was making its way. The air was filled with a thousand odors; the brilliant coloring of the western heavens was contrasted with the more sober but varied tints of the rich country. The wheat and barley harvest was over; but the beans were late and still stood in the fields. The olives and chestnut trees were full of fruit; the early fig was supplying the markets with food; and the numerous vineyards were patiently awaiting the suns of the next month slowly to perfect their present promise. The beautiful scene had a moral dignity, from its associations with human sustenance and well-being. The inexpressible calmness of evening was flung, like a robe, over it. Its sweetness was too much for one who had been confined to the monotony of a sick-room, and was still an invalid. He sat silent, and in tears. It was life from the dead; and he felt he had risen to a different life. And thus he came out evening after evening convalescent, gradually and surely advancing to perfect restoration of his health.

— NEWMAN: *Callista.*

A change had passed over the fair face of nature, as seen from the cottage of Agellius, since that evening on which our story opened; and it is so painful to contemplate waste, decay, and disappointment, that we mean to say little about it. There was the same cloudless sky as then; and the sun travelled in its silent and certain course, with even a more intense desire than then to ripen grain and fruit for the use of man; but its occupation was gone, for fruit and grain were not, nor man to collect and to enjoy them. A dark broad shadow passed across the beautiful prospect and disfigured it. When you looked more closely, it was as if a fire had burned up the whole surface included under that shadow, and had stripped the earth of its clothing. Nothing had escaped; not a head of khenna, not a rose or carnation, not an orange or an orange blossom, not a cluster of unripe grapes, not a berry of the olive, not a blade of grass. Gardens, meadows, vineyards, orchards, copses, instead of rejoicing in the rich variety of hue which lately was their characteristic, were now reduced to one dreary cinder-color. The smoke of fires was actually rising from many points, where the spoilt and poisonous vegetation was burning in heaps, or the countless corpses of the invading foe, or of the cattle, or of the human beings whom the pestilence had carried off. The most furious inroad of savage hordes, of Vandals, or of Saracens, who were destined at successive eras to come and waste that country, could not have spread such thorough desolation. The slaves of the farm of Varius were sorrowfully turning to a new employment, that of clearing away the wreck and disappointment of the bright spring from flower-bed, vineyard, and field.

— Newman: *Callista.*

These two descriptions concern the same place. The time and place of the first description are clearly defined. Another description of the same place is given at the outset of the story, and it is referred to in the second passage above. A plague of locusts has devastated the scene and produced the "change over the fair face of nature." In both cases the order leads up to man. Is the time the same?

Subjects

With the same or a different point of view, picture:

A valley before and after a flood.

A forest before and after a fire.

A room before and after a robbery.

A school during vacation and on class-days.

America before Columbus and now.

O, better that her shattered hulk
Should sink beneath the wave;
Her thunder shook the mighty deep
And there should be her grave.
— HOLMES: *Old Ironsides.*

III. Characteristic Trait

38. Choose details which exemplify one or more traits proper to the object described (*characteristic trait*).

A mere catalog of parts, like an inventory, may do for purposes of identification but will not make a satisfying description. To be clear, the characteristic traits should be few and obvious; to be forceful, the traits should manifest the good or evil; to be interesting, the traits should be novel and distinctive. Sometimes in fiction, especially for humorous effects, all the details are shown to have one precise trait. Dickens often describes in that way. In serious writing, however, the description will usually be strained and unnatural if everything is forced under one quality. The following is one of many like descriptions in a book of criticisms:

Canon Barker's smile is a sermon and his sermon is a smile. As he expounds the religion of peace, the peace of religion, you realize that his face is carved out of joyous quietude. Its smooth surfaces are genial, untormented. The small eyes twinkle contentment. The nose juts out with jovial hilarity. Every gesture is an incitement to a cheerful acceptance of life. The strained mouth, drawn tight as a bow string, seems to battle with an inner tide of laughter that surges for relief. The man is an incarnation of optimism.
— DOUGLAS: *The Man in the Pulpit.*

EXERCISE 13

1. There was a servant in that house, a man who, I understood, was usually with Steerforth, and had come into his service at the University, who was in appearance a pattern of respectability. I believe there never existed in his station a more respectable looking man. He was taciturn, soft-footed, very quiet in his manner, deferential, observant, always at hand when wanted and never near when not wanted; but his great claim to consideration was his respectability. He had not a pliant face, he had rather a stiff neck, rather a tight, smooth beard with short hair clinging to it at the sides, a soft way of speaking, with a peculiar habit of whis-

pering the letter "s" so distinctly, that he seemed to use it oftener than any other man; but every peculiarity that he had, he made respectable. If his nose had been upside-down, he would have made that respectable. He surrounded himself with an atmosphere of respectability, and walked secure in it. It would have been next to impossible to suspect him of anything wrong, he was so thoroughly respectable. Nobody could have thought of putting him in a livery, he was so highly respectable. To have imposed any derogatory work upon him, would have been to inflict a wanton insult on the feelings of a most respectable man.

— DICKENS: *David Copperfield.*

Dickens repeats "respectable" and becomes more extravagant and more ironical as he proceeds, and the reader is made to suspect and hate this respectable servant and to feel he is quite other than described.

Subjects

Insist with variety on the one trait:

An irascible character.
A soldier of quiet heroism.
A shrewd countryman.
A self-possessed official.
A restless employee.
A persistent discourager.
A personification of system.

2. That was a pleasant drive. May in Ireland! What does it mean? It means coming out of a dark tunnel into blinding sunshine; it means casting off the slough of winter, and gliding with crest erect and fresh habiliments under leafy trees and by the borders of shining seas, the crab-apple blossoms, pink and white, scenting the air over your head, and primroses and violets dappling the turf beneath your feet; it means lambs frisking around their tranquil mothers in the meadows, and children returning at evening with hands and pinafores full of the scented cowslips and the voluptuous woodbine; it means the pouring of wine-blood into empty veins, and the awakening of torpid faculties, and the deeper, stronger pulsations of the heart, and the fresh buoyancy of drooping and submerged spirits, and white clouds full of bird-music, as the larks call to their young and shake out the raptures of their full hearts, and the cheery salutations of the ploughmen, as the coulter turns over the rich, brown soil, and the rooks follow each furrow for food.

— SHEEHAN: *My New Curate.*

The enthusiasm of the writer is aroused by all the good things of spring: bright colors, fresh fragrance, intense activity. The feeling finds vent in the repetition and in the profuse details, all in one sentence. We have no regular order, but there may be noted in general an advance from nature to man, from the external to the internal. The first sentence indicates the characteristic feeling, "a pleasant drive."

Subjects

Choose the right details for your feeling at:

The desolate prospect of a winter scene.
The sad sight of a burnt district.
The happy view of a harvest time.
The sublime glories of the heavens.
The horrors of a battle field.

3. At last the path crossed the Chassezac upon a bridge, and, forsaking this deep hollow, set itself to cross the mountain of La Goulet. It wound up through Lestampes by upland fields and woods of beech and birch, and with every corner brought me into an acquaintance with some new interest. Even in the gully of the Chassezac my ear had been struck by a noise like that of a great bass bell ringing at the distance of many miles; but this, as I continued to mount and draw nearer to it, seemed to change in character, and I found at length that it came from some one leading flocks afield to the note of a rural horn. The narrow street of Lestampes stood full of sheep, from wall to wall, black sheep and white, bleating like the birds in spring, and each one accompanying himself upon the sheep-bell round his neck. It made a pathetic concert, all in treble. A little higher, and I passed a pair of men in a tree with pruning-hooks, and one of them was singing the music of a bourrée. Still further, and when I was already threading the birches, the crowing of cocks came cheerfully up to my ears, and along with that the voice of a flute discoursing a deliberate and plaintive air from one of the upland villages. I pictured to myself some grizzled, apple-cheeked, country schoolmaster fluting in his bit of a garden in the clear autumn sunshine. All these beautiful and interesting sounds filled my heart with an unwonted expectation; and it appeared to me that, once past this range which I was mounting, I should descend into the garden of the world. Nor was I deceived, for I was now done with rains and winds and a bleak country. The first part of my journey ended here; and this was like an induction of sweet sounds into the other and more beautiful.

— Stevenson: *Travels with a Donkey.*

This description is unified and so more easily understood by the one trait of sound described throughout. A human and attractive touch is given to the details by picturing their effect upon the writer's feelings.

Subjects

Describe by sounds and their effects:

A crowded street.
A night in the city.
A railroad station.
A public pleasure resort.
A political convention.

4. One day we walked out, a little party of three, to Albano, fourteen miles distant; possessed by a great desire to go there by the ancient Appian way, long since ruined and overgrown. We started at half-past seven in the morning, and within an hour or so were out upon the open Campagna. For twelve miles we went climbing on, over an unbroken succession of mounds, and heaps, and hills, of ruin. Tombs and temples, overthrown and prostrate; small fragments of columns, friezes, pediments; great blocks of granite and marble; mouldering arches, grass-grown and decayed; ruin enough to build a spacious city from, lay strewn about us. Sometimes, loose walls, built up from these fragments by the shepherds, came across our path; sometimes, a ditch between two mounds of broken stones, obstructed our progress; sometimes, the fragments themselves, rolling from beneath our feet, made it a toilsome matter to advance; but it was always ruin. Now, we tracked a piece of the old road, above the ground; now traced it, underneath a grassy covering, as if that were its grave; but all the way was ruin. In the distance, ruined aqueducts went stalking on their giant course along the plain; and every breath of wind that swept towards us, stirred early flowers and grasses, springing up, spontaneously, on miles of ruin. The unseen larks above us, who alone disturbed the awful silence, had their nests in ruin, and the fierce herdsmen, clad in sheepskins, who now and then scowled out upon us from their sleeping nooks, were housed in ruin. The aspect of the desolate Campagna in one direction, where it was most level, reminded me of an American prairie; but what is the solitude of a region where men have never dwelt, to that of desert, where a mighty race have left their footprints in the earth from which they have vanished; where the resting-places of their dead have fallen like their dead; and the broken hour glass of time is but a heap of idle dust! Returning, by the road, at sunset, and looking from the distance on the course we had taken in the morning,

I almost felt (as I had felt when I first saw it, at that hour) as if the sun would never rise again, but looked its last that night upon a ruined world.

— Dickens: *Pictures of Italy.*

In this passage the common trait of ruin is repeated with little change of expression. The monotonous iteration is in keeping with the tone of the description, which ends in heightened earnestness.

Subjects

Keep the trait prominent, describing:

A school building in order.

A home with neatness.

A well-kept farm.

An industry with an excellent system.

A law-abiding city.

A spotless battleship.

5. We left Rome in clear sunset light. The Alban Hills defined themselves like a cameo of amethyst upon a pale blue distance; and over the Sabine Mountains soared immeasurable molded domes of alabaster thunderclouds, casting deep shadows, purple and violet, across the slopes of Tivoli. To westward the whole sky was lucid, like some half-transparent topaz, flooded with slowly yellowing sunbeams. The Campagna has often been called a garden of wild-flowers. Just now poppy and aster, gladiolus and thistle, embroider it with patterns infinite and intricate beyond the power of art. They have already mown the hay in part; and the billowy tracts of grayish green, where no flowers are now in bloom, supply a restful groundwork to those brilliant patches of diapered *fioriture*. These are like praying-carpets spread for devotees upon the pavement of a mosque whose roof is heaven. In the level light the scythes of the mowers flash as we move past. From their bronzed foreheads the men toss masses of dark curls. Their muscular flanks and shoulders sway sideways from firm yet pliant reins. On one hill, fronting the sunset, there stands a herd of some thirty huge gray oxen, feeding and raising their heads to look at us, with just a flash of crimson on their horns and dewlaps. This is the scale of Mason's and of Costa's coloring. This is the breadth and magnitude of Rome.

— Symonds: *Italian Byways.*

Symonds goes over the Campagna with a different trait from that in the preceding description. Here is "a garden of wild-flowers" with color and life; there was monotonous ruin and death. (Cf. pp. 39, 74.)

Subjects

Describe the colors and life of :

An autumn scene.
A popular seashore.
The carpet or cloth department of a store.
A forest glade.
A farm land.

6. The Connemara pony galloped us into Loughrea in less than no time, the boy on the box shouting the whole of the way, at the top of his voice, for O'Flaherty, Repeal and ould Ireland. The streets were crowded as if it were a fair day. Detachments of the 8th Hussars, slowly riding up and down in front of Kilroy's Hotel, up and down before the Courthouse, and round and round Eyre Square, threw a variety of brilliant touches into what would otherwise have been a very sombre picture. The day was dull. A thaw had set in. The ground, covered with a soft crust, was inclined to be muddy. An ashy sky arched the old Spanish houses, the quaint, solemn look of which deepened the gloominess of the scene. Everyone, except the Hussars, appeared to me to have been out all night on Lough Corrie, and to have come into town in wet clothes. The Hussars themselves, with all the swinging finery about them, and the fire and beauty of their horses, were not wholly free from the damp and mouldiness which seemed to prevail. The fur on their jackets looked moist — looked as a brown rabbit would after being dragged out from under a heap of wet leaves. The mulberry nose of a sinewy, broad-shouldered sergeant sitting calmly in his saddle, close to the back door of the Courthouse, was covered with something resembling a very cold dew. The white sheets of calico, with O'Flaherty's name and patriotic sentiments in lamp-black upon them, shared the general depression. Tacked to the dreariest base poles, they dangled from the window-sills of houses that looked as if they never knew what a good fire or a laugh was. The banners were on the outer walls, but were all the worse for being so. Lifeless, colorless, and clammy, they were calculated rather to depress than to excite the enthusiasm of the City of the Tribes. Patriotic sentiments were never before so destitute of drapery. The undertaker must have been a painter, costumer, upholsterer, and decorator to the Repealers of Galway on this slovenly and dismal day.

— Meagher: *Galway Election.*

When one trait is pictured in every detail of a scene, the common predicate should receive varied and appropriate expression. Note every such expression of the trait in Meagher's description.

Subjects

Describe with varied expression of one trait:

A cheerful election day.
A cold Christmas.
A sunny Easter.
A warm Fourth of July.
A jolly sleighing party.
A school with victorious team.
A school in defeat.

IV. Outline

39. Give a comprehensive view embracing the whole picture before you go into details (*outline*) or have near the beginning a sentence expressing the characteristic trait (*topic sentence*).

Such an outline and general statement, though not always at the beginning or always necessary, help much to clearness. If the grouping of the details in the outline can be likened to something well known to the reader, the description will be more clear and interesting.

"The plain of Marathon, as everybody knows, is a long, crescent-shaped strip of land by the shore, surrounded by an amphitheatre of hills."

— Mahaffy: *Rambles in Greece.*

The city was in form nearly an ellipse; and the principal streets formed a cross, the arms of which met in a square called the Diamond.

— Macaulay: *History of England.*

EXERCISE 14

1. A glance, indeed, was sufficient to inform me that this celebrated town consisted of one main street, with two or three dusty branches to the left; and, at right angles with these, a sort of boulevard, in which the police-office, the lock-up and the stocks are conveniently arranged. The main street has one side to it only. The ribs of this side consist of four hotels; a warehouse; a board-and-lodging house, with Napoleon upon a green lamp, just as you go in; half a dozen private residences, furnished with

a ground floor and a back and front entrance; a jeweller's shop; butcher's stall; a sign post; and two sheds. Opposite to this line of edifices, and parallel with it, at an interval of fifty feet, runs a wooden paling, which, mid-way up the town, is broken by three cottages, a hay rick, and the post-office. Aloof, at the uttermost extremity in a straight line with the paling at the post-office and hay rick, stands the Established Church — a gaunt structure, compiled of bricks, with facing of white stone.

— MEAGHER: *Penal Voyage.*

The writer gives his general outline first with some details, which he does not wish to dwell upon, and then proceeds to describe in particular the main street. Is it quite clear what is meant by "branches to the left" and a "boulevard at right angles to these"? Can you form a picture of the scene? How is the description of the main street kept clear?

Subjects

Describe:

A city or town known to you.
A floor of a department store.
A park or large estate.
A fair-ground.
The plan of a building.

2. But let us turn from this poetical and imaginary country to the real land — from Arcádia to Arcadía, as it is called by the real inhabitants. As everybody knows, this Arcadia is the alpine center of the Morea, bristling with mountain chains, which reach their highest points in the great bar of Erymanthus to the N. W., in the lonely peak of "Cyllene hoar" to the N. E., in the less conspicuous, but far more sacred Lykaeon to the S. W., and finally, in the serrated Taÿgetus to the S. E. These four are the angles, as it were, of a quadrilateral enclosing Arcadia. Yet these are but the greatest among chains of great mountains, which seem to traverse the country in all directions, and are not easily distinguished, or separated into any connected system. They are nevertheless interrupted, as we found, by the two fine oval plains — both stretching north and south, both surrounded with a beautiful panorama of mountains, and both, of course, the seats of the old culture, such as it was, in Arcadia. That which is southerly and westerly, and from which the rivers still flow into the Alpheus and the western sea, is guarded at its south end by Megalopolis. That which is more east, with its bleak bar of Maenalus, is the plain of Mantinea and Tegea, now represented by the important town of Tripolitza.

These two parallel plains give some plan and system to the confusion of mountains which cover the ordinary maps of Arcadia.

— Mahaffy: *Rambles in Greece.*

The description is quite regular and outlined with precision. A map of Greece will help to an appreciation of the difficulties overcome by the writer in describing Arcadia. In the exercises maps or plans may be studied beforehand to insure accuracy.

Subjects

Describe in a precise outline:

A city or town.
A state or country.
A large estate.
A camp.
A floor in a large store.

3. We were thus entering the state of New Hampshire on the bosom of the flood formed by the tribute of its innumerable valleys. The river was the only key which could unlock its maze, presenting its hills and valleys, its lakes and streams, in their natural order and position. The Merrimac, or sturgeon river, is formed by the confluence of the Pemigewasset, which rises near the notch of the White Mountains, and the Winnepiseogee, which drains the lake of the same name, signifying "The Smile of the Great Spirit." From their junction it runs south seventy-eight miles to Massachusetts, and thence east thirty-five miles to the sea. I have traced its stream from where it bubbles out of rocks of the White Mountains above the clouds, to where it is lost amid the salt billows of the ocean on Plum Island Beach. It was already the water of Squam and Newfound Lake and Winnepiseogee, and White Mountain snow dissolved, on which we were floating, and Smith's and Baker's and Mad Rivers, and Nashua and Souhegan and Piscataquong, and Suncook and Soucook and Contoocook, mingled in incalculable proportions, still fluid, yellowish, restless all, with an ancient, ineradicable inclination to the sea.

— Thoreau: *The Merrimac.*

The first sentence presents the general statement, which is defined in the next by the outline. The river is then sketched from source to mouth and finally the sketch is filled in by enumerating the tributary streams. This paragraph is introductory to a long description of the Merrimac River. In the exercises use a map or plan or rely on experience.

Subjects

Describe:

Another river.
A railroad and its branches.
An avenue.
A great highway.
A famous valley.

4. The aspect of this dreary town, half an hour before sunrise one fine morning, when I left it, was as picturesque as it seemed unreal and spectral. It was no matter that the people were not yet out of bed; for if they had all been up and busy, they would have made but little difference in that desert of a place. It was best to see it, without a single figure in the picture; a city of the dead, without one solitary survivor. Pestilence might have ravaged streets, squares, and market-places; and sack and siege have ruined the old houses, battered down their doors and windows, and made breaches in their roofs. In one part, a great tower rose into the air; the only landmark in the melancholy view. In another, a prodigious castle, with a moat about it, stood aloof: a sullen city in itself. In the black dungeons of this castle, Parisina and her lover were beheaded in the dead of night. The red light, beginning to shine when I looked back upon it, stained its walls without, as they have many a time been stained within in the old days; but for any sign of life they gave, the castle and the city might have been avoided by all human creatures from the moment when the axe went down upon the last of the two lovers.

— Dickens: *Pictures in Italy.*

Dickens gives his general statement in the first sentence, which he makes more definite in the following sentences, finally bringing in his description, somewhat indistinct, before sunrise. What points especially stand out? There is a touch of imagination in the "stain without and within."

Subjects

After a general statement give details:

A busy factory.
A quiet schoolroom.
A haunted house.
A melancholy ruin.
The grandest avenue I ever saw.
An ideal college room.

5. This was O'Mahony — one of the noblest young Irishmen it has been my pride to meet with during the course of my short public life.

His square, broad frame; his frank, gay, fearless look; the warm, forcible, headlong earnestness of his manner; the quickness and elasticity of his movements; the rapid glances of his clear, full eye; the proud bearing of his head; everything about him, struck us with a brilliant and exciting effect, as he threw himself from his saddle, and tossing the bridle on his arm, hastened to meet and welcome us.

At a glance, we recognised in him a true leader for the generous, passionate, intrepid peasantry of the South. As we clasped his hand, the blood dashed in joy and triumph through our veins; for a moment, every sensation, approaching to disquietude or despondency, vanished from our minds; and, in a dazzling trance of exultation, we became sensible, in his presence, of no emotions, save those of the most joyous confidence.

— MEAGHER: *Narrative of 1848.*

The opening sentence sums up in brief this pen-portrait. The effects of the meeting are detailed enthusiastically. Persons and places are often excellently described by effects.

Subjects

Describe with introductory outline:

A depressing character.
The self-possessed policeman at the street-crossing.
An earnest teacher.
An inspiring orator.
A cheerful newsboy.
A patient conductor.
A weary clerk.

V. Details

40. Select the different parts of the description (*details*) in accordance with the point of view, to attain the purpose and to exemplify the characteristic trait.

The details will be forceful and interesting if they are suggestive, full of action, enriched by comparison and contrast.

Here's the place: stand still. How fearful
And dizzy 'tis to cast one's eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles: half way down
Hangs one that gathers samphire — dreadful trade!
Methinks he seems no bigger than his head:
The fishermen, that walk upon the beach,
Appear like mice; and yond tall anchoring bark,
Diminished to her cock; her cock, a buoy
Almost too small for sight: the murmuring surge,
That on the unnumbered idle pebbles chafes,
Cannot be heard so high. I'll look no more.

— *King Lear.*

EXERCISE 15

1. What a sunrise it was on that morning! Yet I stood with my back to it, looking west; for there I saw, firstly, the foam on the reef — as crimson as blood — falling over the wine-stained waves: then it changed as the sun ascended, like clouds of golden powder, indescribably magnificent, shaken and scattered upon the silver snow-drifts of the coral reef, dazzling to behold, and continually changing.

Beyond it, in the still water, was reflected a long, narrow strip of beach; above it, green pastures and umbrageous groves, with native huts, like great bird-nests, half hidden among them; and the weird, slender cocoa-palms were there — those exclamation-points in the poetry of tropic landscape. All this lay slumbering securely between high walls of verdure; while at the upper end, where the valley was like a niche set in the green and glorious mountains, two waterfalls floated downward like smoke-columns on a heavy morning. Angels and ministers of grace, do you, in your airy perambulations, visit haunts more lovely than this?

— Stoddard: *South-Sea Idylls.*

A bit of ornate prose by Charles Warren Stoddard. The beauty of the tropic landscape justifies the poetic cast of the language. The point of view is clearly given and the parts are kept distinct by inversions ("beyond," "above," "at the upper end"). There are six comparisons and they all help to the interest of the picture.

Subjects

Describe:

A sunset of your experience.
The hideous slums of a city.
The wildness of a mountain scene.

The peacefulness of a country Sunday.

A secluded spot in the woods.

A moonlight night on a lake.

2. The night was pitchy dark, and blazing flashes of lightning showed a white ascending road at intervals. Rain rushed in torrents, splashing against the carriage wheels, which moved uneasily as though they could but scarcely stem the river that swept down upon them. Far away above us to the left, was one light on a hill, which never seemed to get any nearer. We could see nothing but a chasm of blackness below us on one side, edged with ghostly olive trees, and a high bank on the other. Sometimes a star swam out of the drifting clouds; but then the rain hissed down again, and the flashes came in floods of livid light, illuminating the eternal olives and the cypresses which looked like huge black specters. It seemed almost impossible for the horses to keep their feet, as the mountain road grew ever steeper and the torrent swelled around them. Still they struggled on. The promised half hour had been doubled, trebled, quadrupled, when at last we saw the great brown somber walls of a city tower above us. Then we entered one of those narrow lofty Tuscan gates, and rolled upon the pavement of a street.

— Symonds: *Italian Byways.*

The scene is full of action, and the writer has made a great deal of somewhat unpromising material for a description, a carriage ride on a dark, stormy night.

Subjects

Describe:

A train ride in a snowstorm.

A trolley ride in a thunderstorm.

An automobile trip in a gale.

A motor boat in a storm.

An airplane flight.

3. It was a fine, green, fat landscape, or rather a mere green water-lane going on from village to village. Things had a settled look, as in places long lived in. Crop-headed children spat upon us from the bridges as we went below, with a true conservative feeling. But even more conservative were the fishermen, intent upon their floats, who let us go by without one glance. They perched upon sterlings and buttresses and along the slope of the embankment, gently occupied. They were indifferent like pieces of dead nature. They did not move any more than if they had been fishing in an old Dutch print. The leaves fluttered, the water

lapped, but they continued in one stay, like so many churches established by law. You might have trepanned every one of their innocent heads and found no more than so much coiled fishing line below their skulls. I do not care for your stalwart fellows in India-rubber stockings breasting up mountain torrents with a salmon rod; but I do dearly love the class of man who plies his unfruitful art forever and a day by still and depopulated waters.

— STEVENSON: *An Inland Voyage.*

There is some exaggeration for humorous effect in this description of Stevenson, and the irony goes on increasing to the close. Comparisons, contrast, and humor give keen interest to the details. What is the prevailing trait characterizing the scene?

Subjects

Describe the characteristics of:

Some city or town you know.
A nationality.
The village wiseacres.
The important politicians of a small town.
The sharp dealers in a market.
The invincible book agents.

4. If you had chanced, somewhere among the "sixties," to drop into the well-known reading-room of Galignani at Paris, you might have observed a short and spare, but thick-set figure of an elderly man, buried in a newspaper, or exchanging a few snappish incisive words with some journalistic friend or chance acquaintance of the place. By-and-by, he would start up suddenly, push away his paper with a jerk, waste no valediction on his interlocutor, and start forth briskly into the open air. You watched him as he disappeared, and set him down as an oddity. His hat, unconscious of brush, was well set back on his occiput, displaying a broad intellectual forehead; his nose was in the air; his keen blue-gray eyes peered out over the rim of his spectacles; his "roguish Hibernian mouth" was mobile with the mocking humor within; his hands were thrust into his pockets, or otherwise, his right arm was clasped behind him in his left hand; his coat, of scholarly black, was loose, threadbare, and greasy; his shirt was buttonless, and not too white; his face was smooth-shaven; he stooped in figure and shambled in gait; and he turned his head from side to side with the quick movement of some "strange old bird." If you had asked an habitual frequenter of the room who this queer personage might be, — with the air of a scholar, the cut of a cleric, and the shabby

slovenry of a mendicant, — you might have been informed that it was no other than the Rev. Francis Mahony, French correspondent, and part proprietor of the Globe newspaper, and known wherever English letters had found their way as Father Prout, "Incumbent of Watergrasshill, in the county of Cork."

— Bates: *Maclise Portraits.*

Much of this description consists of characteristic actions of Father Prout. This is a good way to describe persons. Interest is also awakened by the suspense which does not satisfy the reader's curiosity about the person until the close.

Subjects

Describe from characteristic actions:

A friend.
A person in history.
A character of a story or play.
A pet animal.
The greatest man of your experience.
A favorite teacher.

5. The southwestern part of Kerry is now well known as the most beautiful tract in the British Isles. The mountains, the glens, the capes, stretching far into the Atlantic, the crags on which the eagles build, the rivulets brawling down rocky passes, the lakes overhung by groves in which the wild deer find covert, attract every summer crowds of wanderers sated with the business and the pleasures of great cities. The beauties of that country are indeed too often hidden in the mist and rain which the west wind brings up from a boundless ocean. But, on the rare days when the sun shines out in all his glory, the landscape has a freshness and a warmth of coloring seldom found in our latitude. The myrtle loves the soil. The arbutus thrives better than even on the sunny shore of Calabria. The turf is of livelier hue than elsewhere: the hills glow with a richer purple: the varnish of the holly and ivy is more glossy; and berries of a brighter red peep through foliage of a brighter green. But during the greater part of the seventeenth century this paradise was as little known to the civilized world as Spitzbergen or Greenland. If ever it was mentioned, it was mentioned as a horrible desert, a chaos of bogs, thickets, and precipices, where the she-wolf still littered, and where some half-naked savages, who could not speak a word of English, made themselves burrows in the mud, and lived on roots and sour milk.

— Macaulay: *History of England.*

The larger details of the scene are given first; then in the sunshine the minute beauties shine out; then the former state is described. In each case the general statement precedes the particular proofs. The details are depicted in action, and the sharp contrasts (But . . . But) give the scene interest.

Subjects

With like contrasts describe:

A school (class — recess — holiday).
A ruin (day — night — formerly).
A vessel (calm — storm — wrecked).
A harvest-field (spring — autumn — winter).
A resort (day — night — after the season).

6. He was full of his subject, and soon resumed it. "Fancy the Campus Martius lighted up from one end to the other. It was the finest thing in the world. A large plain, covered, not with streets, not with woods, but broken and crossed with superb buildings in the midst of groves, avenues of trees, and green grass, down to the water's edge. There's nothing that isn't there. Do you want the grandest temples in the world, the most spacious porticoes, the longest race-courses? there they are. Do you want arches, statues, obelisks? you find them there. There you have at one end the stupendous mausoleum of Augustus, cased with white marble, and just across the river the huge towering mound of Hadrian. At the other end you have the noble Pantheon of Agrippa, with its splendid Syracusan columns, and its dome glittering with silver tiles. Hard by are the baths of Alexander, with their beautiful groves. Ah! my good friend! I shall have no time to drink if I go on. Beyond are the numerous chapels and fanes which fringe the base of the Capitoline Hill; the tall column of Antoninus comes next, with its adjacent basilica, where is kept the authentic list of the provinces of the empire, and of the governors, each a king in power and dominion, who are sent out to them. Well, I am now only beginning. Fancy, I say, this magnificent region all lighted up; every temple to and fro, every bath, every grove, gleaming with innumerable lamps and torches. No, not even the gods of Olympus have anything that comes near it."

— Newman: *Callista.*

The details are made interesting in this description because Newman imagines them portrayed for us in a lively dramatic way by one of the characters in his story.

Subjects

Describe again any scene or subject of this chapter as told by:

A prejudiced observer.
An enthusiastic admirer.
A cold and cautious character.
Some character of fiction or experience.

Describe the same object: street, house, person, place, etc., in the persons of:

A poet and a scientist.
A sailor and a soldier.
A child and an old person.
A friend and an enemy.
A boy and a girl.
A stranger and a native.

VI. Order

41. In the arrangement of the details (*order*) follow for clearness the natural position of the parts, out and in, up and down, right to left, etc.

In forceful descriptions the natural order is sometimes replaced by the order of climax, the most affecting detail coming last, and receiving fuller treatment. A parallel description of two objects, showing similarities and differences, will be interesting if not strained or monotonous.

EXERCISE 16

1. The windows are open, and the sun is setting. Monte Cetona bounds the view to the right, and the wooded hills of Citta della Pieve to the left. The deep, green, dimpled valley goes stretching away toward Orvieto; and at its end a purple mountain mass, distinct and solitary, which may peradventure be Soracte. The near country is broken into undulating hills, forested with fine olives and oaks; and the composition of the landscape, with its crowning villages, is worthy of a background to an Umbrian picture. The breadth and depth and quiet which those painters loved, the space of lucid sky, the suggestion of winding waters in verdant fields, all are here. The evening is beautiful — golden light streaming softly from behind us on this prospect, and gradually mellowing to violet and blue with stars above.

— Symonds: *Italian Byways.*

A well-ordered description with place and time clearly marked and the details naturally arranged. The boundaries, right, left, end, are given first, and then the foreground is filled in and aptly compared to a picture.

Subjects

Describe:

The fairest prospect you know.
The wildest scene ever beheld.
Another view from a window.
A room from the door.
A harbor from a boat.

2. The door opened, and the uncommissioned master of horse made his appearance. His appearance was at once strikingly majestic and prepossessing, and the natural ease and dignity with which he entered the room might almost have become a peer of the realm coming to solicit the interest of the family for an electioneering candidate. A broad and sunny forehead, light and wavy hair, a blue cheerful eye, a nose that in Persia might have won him a throne, healthful cheeks, a mouth that was full of character, and a well-knit and almost gigantic person, constituted his external claims to attention, of which his lofty and confident, although most unassuming carriage, showed him to be in some degree conscious. He wore a complete suit of brown frieze, with a gay-colored cotton handkerchief around his neck, blue worsted stockings, and brogues carefully greased, while he held in his right hand an immaculate felt hat, the purchase of the preceding day's fair. In the left he held a straight-handled whip and a wooden rattle, which he used for the purpose of collecting his ponies when they happened to straggle. An involuntary murmur of admiration ran amongst the guests at his entrance.

— Griffin: *The Collegians.*

The order in Gerald Griffin's description is natural and quite clear. Follow the details of face and dress. Would there be an improvement if a full stop was placed after "carefully greased" and the following sentence read, He held in his right hand . . . while in the left . . . .?

Subjects

Give details in good order:

A policeman.
A chauffeur.
A well-dressed woman.

A soldier.
The Mayor.
A character in a picture, story, or play.

3. Night is a dead monotonous period under a roof, but in the open world it passes lightly, with its stars and dews and perfumes, and the hours are marked by changes in the face of Nature. What seems a kind of temporal death to people choked between walls and curtains, is only a light and living slumber to the man who sleeps afield. All night long he can hear Nature breathing deeply and freely; even as she takes her rest, she turns and smiles; and there is one stirring hour unknown to those who dwell in houses, when a wakeful influence goes abroad over the sleeping hemisphere, and all the out-door world are on their feet. It is then that the cock first crows, not this time to announce the dawn, but like a cheerful watchman speeding the course of night. Cattle awake on the meadows; sheep break their fast on dewy hillsides, and change to a new lair among the ferns; and houseless men, who have lain down with the fowls, open their dim eyes and behold the beauty of the night.

— STEVENSON: *Travels with a Donkey.*

Stevenson has chosen an unusual time for his description, and though he has chiefly sounds and movements to record, most of the passage is novel and interesting through contrast and choice of details. The order of time is followed, but the important detail is kept to the last.

Subjects

Be novel and orderly, picturing:

Home after long absence.
The river-sides from an ice-boat.
A descent down the mines.
A trip through a tunnel.
Around the garden with a butterfly.
The strangest place you have seen.

4. The landscape of this Tuscan highland satisfies me more and more with sense of breadth and beauty. From S. Margherita above the town the prospect is immense and wonderful and wild, up into those brown, forbidding mountains; down to the vast plain; and over to the cities of Chiusi, Montepulciano, and Foiano. The jewel of the view is Trasimeno, a silvery shield encased with serried hills, and set upon one corner of the scene, like a precious thing

apart and meant for separate contemplation. There is something in the singularity and circumscribed completeness of the mountain-girded lake, diminished by distance, which would have attracted Leonardo da Vinci's pencil, had he seen it.

— SYMONDS: *Italian Byways.*

Order with clearness and interest may be had when the details are grouped as here under significant headings — "breadth and beauty."

Subjects

Group the details of a scene, building, person, etc., under these or like headings:

Gloomy and peculiar.
Bright and attractive.
Peaceful and solitary.
Confused and saddening.
Resplendent and exhilarating.
Graceful and orderly.
Huge and ugly.

5. He has passed over the mountain, and has descended its side. Bristling shrubs, swamps, precipitous banks, rushing torrents, are no obstacle to his course. He has reached the brow of a hill, with a deep placid river at the foot of it, just as the dawn begins to break. It is a lovely prospect, which every step he takes is becoming more definite and more various in the day-light. Masses of oleander, of great beauty, with their red blossoms, fringed the river, and tracked out its course into the distance. The bank of the hill below him, and on the right and left, was a maze of fruit-trees, about which nature, if it were not the hand of man, had had no thought except that they should be all together there. The wild olive, the pomegranate, the citron, the date, the mulberry, the peach, the apple, and the walnut, formed a sort of spontaneous orchard. Across the water, groves of palm-trees waved their long and graceful branches in the morning breeze. The stately and solemn ilex, marshalled into long avenues, showed the way to substantial granges or luxurious villas. The green turf or grass was spread out beneath, and here and there flocks and herds were emerging out of the twilight, and growing distinct upon the eye. Elsewhere the ground rose up into sudden eminences crowned with chestnut woods, or with plantations of cedar and acacia, or wildernesses of the cork-trees, the turpentine, the carooba, the white poplar, and the Phenician juniper, while overhead ascended the

clinging tendrils of the hop, and an underwood of myrtle clothed their stems and roots. A profusion of wild flowers carpeted the ground far and near.

— Newman: *Callista.*

In Newman's description the place and time are carefully determined and the order is clear. Note where the words which suggest the order are placed.

Subjects

Describe:

A market-place.
A delicatessen-store.
A flower show.
A museum.
A scene of wild flowers.
A chorus of birds.

6. As the morning dawned, the fresh and beautiful features of the country gradually disclosed themselves. One by one they seemed to wake up, shaking off the day and mist, to scatter smiles and fragrance all along the road. There was the river breaking into sparkling life, and flowing cheerfully away, as if it had been pent up and worried all the night, and was glad to feel the warm sun once more. There were farm-houses, cozy hay-ricks close behind them, and fowls spreading out their wings, and, with many a light and nimble effort, shaking off their drowsiness. There was the green corn waving, and the gray clouds melting in the silver sunshine along the hills before us. There were handsome villas next, like those we had seen coming up the Derwent, with their gardens and verandas, and the blue smoke rising from their chimney tops. There was, by and by, a waggon, painted blue and red, with its ponderous market-load, its fine team of horses, and a large white dog chained to the axle-tree of the hind wheels, rumbling past us, and leaving, in the yellow dust, broad deep tracks, and straws behind it. There was just a few yards ahead, a clean white turnpike, and the keeper tumbling out to open it, with his woollen nightcap on, and his braces clattering at his heels. Then came carts, and cows, and shepherds, with their kangaroo-skin knapsacks on their backs, and the night-coach with the windows up and a thick steam upon them, hindering the faintest sight of the cramped and stifled passengers within. At last, there was the heart of the country itself with the beautiful hills, rising in long and shadowy tiers one above the other, and the brown foliage of its woods, and the blackened stumps of many a tough old tree, and mobs upon mobs of sheep,

and the green parrots, and the wattle birds, and broad lagoons, and broader plains, and ten thousand things besides.

— MEAGHER: *The Penal Voyage.*

This description follows the traveler's order. The details are well chosen and full of animation and in general increase in importance. In a long enumeration care must be taken to avoid a monotonous list of things.

Subjects

Have life and climax in the details of:

Coming to the city.
Standing on the corner.
Riding through the park.
Climbing up the hill.
Walking through the store.
Speeding across the continent.

7. I will venture to conclude this chapter with a curious comparison. It was my good fortune, a few months after I had seen the Acropolis, to visit a rock in Ireland, which, to my great surprise, bore many curious analogies to it — I mean the Rock of Cashel. Both were strongholds of religion — honored and hallowed above all other places in their countries — both were covered with buildings of various dates, each representing peculiar ages and styles in art. And as the Greeks, I suppose for effect's sake, have varied the posture of their temples, so that the sun illumines them at different moments, the old Irish have varied the orientation of their churches, that the sun might rise directly over against the east window on the anniversary of the patron saint. There is at Cashel the great Cathedral — in loftiness and grandeur the Parthenon of the place; there is the smaller and more beautiful Cormac's Chapel, the holiest of all, like the Erechtheum at Athens. Again, the great sanctuary upon the Rock of Cashel was surrounded by a cluster of abbeys about its base, which were founded there by pious men on account of the greatness and holiness of the archiepiscopal seat. Of these, one remains, like the Theseum at Athens, eclipsed by the splendor of the Acropolis.

The prospect from the Irish sanctuary has, indeed, endless contrasts to that from the pagan stronghold, but they are suggestive contrasts, and are not without a certain harmony. The plains around both are framed by mountains, of which the Irish are probably the more picturesque; and if the light upon the Greek hills is the fairest, the native color of the Irish is infinitely more rich. So, again, the soil of Attica is light and dusty, whereas the

Golden Vale of Tipperary is among the richest and greenest in the world. Still, both places were the noblest homes, each in its own country, of religions which civilised, humanised, and exalted the human race; and if the Irish Acropolis is left in dim obscurity by the historical splendor of the Parthenon, on the other hand, the gods of the Athenian stronghold have faded out before the moral greatness of the faith preached from the Rock of Cashel.

— MAHAFFY: *Rambles in Greece.*

This is a good example of parallel order in describing. The two objects are portrayed first in themselves, then in their surroundings. Study how variety is kept throughout despite the demands of regular comparison.

Subjects

Give a parallel description of:

Two churches, libraries, or other buildings.
Two cities or towns.
Two avenues or streets.
Two parks.
Two rivers or lakes.

CHAPTER VI

EXPOSITION

42. The principal work of exposition is explaining what a thing is (*definition*). That the explanation may be clear it is often necessary to repeat an idea (*iteration*).

Iteration occurs too in other processes of composition, often in argumentation and very often in persuasion.

I. Definition

43. State briefly the class to which a thing belongs and what distinguishes it from everything within its class (*scientific definition*).

Many examples may be found in the dictionary: baa, the cry (class) of a sheep (distinguished from other cries); baby, a young (difference within the class) child (difference from other classes).

EXERCISE 17

1. Define any object of the class-room; window, pencil, book, etc.

2. In a strict definition there are three things, the object defined, the class to which it belongs, and the difference. Let one take any two of these from the dictionary, and another supply the third.

3.

"What is the real good?"
I asked in musing mood.
Order, said the law court;
Knowledge, said the school;
Truth, said the wise man;
Pleasure, said the fool;

Love, said the maiden;
Beauty, said the page;
Freedom, said the dreamer;
Home, said the sage;
Fame, said the soldier;
Equity, the seer; —
Spake my heart full sadly:
"The answer is not here."
Then within my bosom
Softly this I heard:
"Each heart holds the secret:
Kindness is the word."

— O'Reilly: *Poems.*

Give a short definition by different persons of home, school life, happiness, success, school exercises, etc.

4. The word, literature, is a perpetual source of confusion, because it is used in two senses, and those senses liable to be confounded with each other. In a philosophical use of the word, literature is the direct and adequate antithesis of books of knowledge. But, in a popular use, it is a mere term of convenience for expressing inclusively the total books in a language. In this latter sense, a dictionary, a grammar, a spelling-book, an almanac, a pharmacopœia, a parliamentary report, a system of farriery, a treatise on billiards, the court calendar, etc., belong to literature. But, in the philosophical sense, not only would it be ludicrous to reckon these as parts of literature, but even books of much higher pretensions must be excluded — as, for instance, books of voyages and travels, and generally all books in which the matter to be communicated is paramount to the manner or form of its communication.

— DeQuincey: *Letters to a Young Man.*

This definition is made clear by contrasting the two senses of literature. Where are the phrases "philosophical," "popular," placed? Why?

Subjects

Define by contrasting two senses of:

Politics.
Economy.
Social.
Electricity (scientific and popular sense).
Poetry.
Democrat, etc. (general and political sense).

5. Conversation, in any worthy sense of the word, is the rarest thing in the world; and people who can judge say that it is becoming rarer every day. People can talk and do talk, perhaps more than enough, but few can now-a-days be said to converse. People gossip and enjoy gossip, but these are perhaps the last people in the world who could be convinced of what is nevertheless a fact, that gossip is not conversation. How many people do you know who say those wise, and witty, and pathetic, and humorous things that fasten on the memory and cultivate the mind?

— Farrell: *Lectures.*

This paragraph explains the meaning of conversation by distinguishing it from other things resembling it. The last sentence gives the author's full definition. In the exercise use, if necessary, a dictionary in which synonyms are discriminated.

Subjects

Distinguish the following from their counterfeits:

Glory (fame, notoriety).
Wisdom (knowledge, information).
Kindness (courtesy, affability).
Friendship (affection, selfishness).
Resolution (strength of will, pertinacity).

6. 'You ask me,' said Arminius, 'why I call Mr. Hepworth Dixon's style middle-class Macaulayese. I call it Macaulayese because it has the same internal and external characteristics as Macaulay's style; the external characteristic being a hard metallic movement with nothing of the soft play of life, and the internal characteristic being a perpetual semblance of hitting the right nail on the head without the reality. And I call it middle-class Macaulayese, because it has these faults without the compensation of great studies and of conversance with great affairs, by which Macaulay partly redeems them.'

— Arnold: *Friendship's Garland.*

Arnold gives a definition of Dixon's style, using Macaulay as a standard, and then explains each word of his definition; first the class, then the difference. Division is a great help to exposition. Here the division into internal and external characteristics makes the explanation clear and orderly.

Subjects

Explain the following characterizations:

A style of dress (imitation Parisian).
A speaker (exaggerated Americanism).
A street (rural Broadway).
Stevenson's Treasure Island (a high-class dime novel).
A school leader (miniature Napoleon).

Characterize, using another member of the class explained, as a standard, and then explain:

A plan or book.
An athlete or student.
A building or a city.

7. If I were asked to describe as briefly and popularly as I could, what a University was, I should draw my answer from its ancient designation of a *Studium Generale*, or "School of Universal Learning." This description implies the assemblage of strangers from all parts in one spot; — from all parts; else, how will you find professors and students for every department of knowledge? and in one spot; else, how can there be any school at all? Accordingly, in its simple and rudimental form, it is a school of knowledge of every kind, consisting of teachers and learners from every quarter. Many things are requisite to complete and satisfy the idea embodied in this description; but such a University seems to be in its essence, a place for the communication and circulation of thought, by means of personal intercourse, through a wide extent of country.

— Newman: *Historical Sketches.*

Newman amplifies his definition of a University and shows the meaning and consequences of each term.

Subjects

Amplify, showing your statement to be correct:

Any definition in this book.
Any definition in other school books.
A definition of newspapers, strikes, etc., for a debate.
A definition from a dictionary.

8. The good book of the hour, then, — I do not speak of the bad ones, — is simply the useful or pleasant talk of some person whom you cannot otherwise converse with, printed for you. Very useful

often, telling you what you need to know, as a sensible friend's present talk would be. These bright accounts of travels; good-humored and witty discussion of questions; lively or pathetic story-telling in the form of novel; firm fact-telling, by the real agents concerned in the events of passing history; — all these books of the hour, multiplying among us as education becomes more general, are a peculiar possession of the present age: we ought to be entirely thankful for them, and entirely ashamed of ourselves if we make no good use of them. But we make the worst possible use if we allow them to usurp the place of true books: for, strictly speaking, they are not books at all, but merely letters or newspapers in good print. Our friend's letter may be delightful, or necessary, to-day; whether worth keeping or not, is to be considered. The newspaper may be entirely proper at breakfast time, but assuredly it is not reading for all day. So, though bound up in a volume, the long letter which gives you so pleasant an account of the inns and roads and weather last year at such a place, or which tells you that amusing story, or gives you the real circumstances of such and such events, however valuable for occasional reference, may not be, in the real sense of the word, a "book" at all, nor in the real sense, to be "read." A book is essentially not a talked thing, but a written thing; and written, not with a view of mere communication, but of permanence. The book of talk is printed only because its author cannot speak to thousands of people at once; if he could, he would — the volume is mere multiplication of his voice. You cannot talk to your friend in India; if you could, you would; you write instead: that is mere conveyance of voice. But a book is written, not to multiply the voice merely, not to carry it merely, but to perpetuate it. The author has something to say which he perceives to be true and useful or helpfully beautiful. So far as he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound to say it, clearly and melodiously if he may; clearly at all events. In the sum of his life he finds this to be the thing, or group of things, manifest to him: — this, the piece of true knowledge, or sight, which his share of sunshine and earth has permitted him to seize. He would fain set it down forever; engrave it on rock, if he could, saying, "This is the best of me; for the rest, I ate, and drank, and slept, loved and hated, like another; my life was as the vapor, and is not; but this I saw and knew: this, if anything of mine, is worth your memory." That is his "writing"; it is, in his small human way, and with whatever degree of true inspiration is in him, his inscription, or scripture. That is a "Book."

— Ruskin: *Sesame and Lilies.*

Ruskin defines the book of the hour, explaining and illustrating all the words of his definition, and then by contrast of contents and purposes he gradually unfolds the idea of a real book.

Subjects

Contrast:

The sham patriot and the true.
Showy education and solid.
Sympathy affected and sincere.
The sensational newspaper and the sane.
The braggart and the soldier.
A defective home-library and an ideal one.

II. Literary Definition

44. Definitions outside of science are not so brief, so plain or so precise in classification. Give a typical instance (*species*); mention the constituents of anything (*parts*); tell what a thing is not and then what it is (*contrast*); explain a thing by what it does (*effect*); show what a thing is like (*metaphor, comparison*).

Clearness is essential to all definitions, especially where they are used as arguments or means for identification in sciences. Force and interest have place in literary definitions, where much depends upon the way the subject is presented.

EXERCISE 18

1. I shall not trouble you with any labored analysis of humor. If you wish to know what humor is, I should say read *Don Quixote*. It is the element in which the whole story lives and moves and has its being, and it wakens and flashes round the course of the narrative like a phosphorescent sea in the track of a ship. It is nowhere absent; it is nowhere obtrusive; it lightens and plays about the surface for a moment and is gone. It is everywhere by suggestion; it is nowhere with emphasis and insistence. There is infinite variety, yet always in harmony with the characters and the purpose of the fable. The impression it produces is cumulative, not sudden or startling. It is unobtrusive as the tone of good conversation. I am not speaking of the fun of the book, of which there is plenty, and sometimes boisterous enough, but of that deeper and more delicate quality, suggestive of remote analogies and essential incongruities, which alone deserves the name of humor.

— Lowell: *Don Quixote.*

Don Quixote is a typical instance of humor, which is also defined by contrast. Note also what this humor does and what it is like.

Subjects

Choose from literature or life and explain a typical instance of:

What is tragedy.
What is heroism.
What is gratitude.
What is perseverance.
What is contentment.

2. You may think, perhaps, a Greek knight would have had a lower estimate of woman than this Christian lover. His spiritual subjection to them was indeed not so absolute: but as regards their own personal character, it was only because you could not have followed me so easily, that I did not take the Greek women instead of Shakespeare's: and instance, for chief ideal types of human beauty and faith, the simple mother's and wife's heart of Andromache; the divine, yet rejected wisdom of Cassandra; the playful kindness and simple princess-life of happy Nausicaa; the housewifely calm of faithful Penelope, with its watch upon the sea; the ever patient, fearless, hopelessly devoted piety of the sister and daughter in Antigone; the bowing down of Iphigenia, lamblike and silent; and, finally, the expectation of the resurrection, made clear to the soul of the Greeks in the return from her grave of that Alcestis, who, to save her husband, had passed calmly through the bitterness of death.

— Ruskin: *Sesame and Lilies.*

Ruskin gives a number of typical instances of heroism in Greek Literature, and in each one of them he illustrates "human beauty and faith."

Subjects

Give typical instances, fitly characterized, of:

Quaint and humorous people in Dickens.
Helpful books of your life.
Atractive parts of a town for a visitor.
Good types of automobiles.
Great benefactors of mankind.
The cruel oppressors in history.

3. The heroic couplet was then the favorite measure. The art of arranging words in that measure, so that the lines may flow smoothly, that the accents may fall correctly, that the rimes may strike the ear strongly, and that there may be a pause at the end of

every distich, is an art as mechanical as that of mending a kettle or shoeing a horse, and may be learned by any human being who has sense enough to learn anything.

— MACAULAY: *Addison.*

Macaulay is proving that Addison's poetry is of no value. His reason is briefly that "the art of writing the heroic couplet is mechanical and easily learned." The subject is explained by enumerating the constituent parts of the verse: lines, accents, rimes, pause. The passage illustrates Macaulay's tendency to exaggerate.

Subjects

Prove the following by exposition of the subject, supplying a predicate where needed:

The art of writing a paragraph is difficult.

The art of orators is sublime (painter, musician, etc.).

The art of teaching is not easy (other professions, trades).

The binding of a book.

The cataloguing of a library.

The dressing of a store-window.

4. I put first among the elements in human civilization the instinct of expansion, because it is the basis which man's whole effort to civilize himself presupposes. General civilization presupposes this instinct, which is inseparable from human nature; presupposes its being satisfied, not defeated. The basis being given, we may next enumerate the powers which, upon this basis, contribute to build up human civilization. They are the power of conduct, the power of intellect and knowledge, the power of beauty, the power of social life, and manners. Expansion, conduct, science, beauty, manners, — here are the conditions of civilization, the claimants which man must satisfy before he can be humanized.

— ARNOLD: *Mixed Essays.*

Arnold explains civilization by detailing its parts. Comparison with a building is suggested (basis, build up). Have a different comparison, if possible, in the exercises and express it in a word or two.

Subjects

Define by parts:

Education (source, outflow).

English composition.

Typewriting.

Good government.

Good citizenship.

5. Homer has not only the English vigor, he has the Greek grace; and when one observes the boisterous, rollicking way in which his English admirers, — even men of genius, like the late Professor Wilson, — love to talk of Homer and his poetry, one cannot help feeling that there is no very deep community of nature between them and the object of their enthusiasm. "It is all very well, my good friends," I always imagine Homer saying to them, if he could hear them; "you do me a great deal of honor, but somehow or other you praise me too like barbarians." For Homer's grandeur is not the mixed and turbid grandeur of the great poets of the north, of the authors of Othello and Faust; it is a perfect, a lovely grandeur. Certainly his poetry has all the energy and power of the poetry of our ruder climates; but it has, besides, the pure lines of an Ionian horizon, the liquid clearness of an Ionian sky.

— Arnold: *Translating Homer.*

This is an instance of definition by contrast, enlivened with a scrap of imagined dialog. Much of literary criticism is expository.

Subjects

Reject a false view and explain the true view of:

Lincoln's character.
Cicero's oratory.
Trade-unions.
Architecture of a building or city.
Longfellow's poetry or any poem.
Scott's Ivanhoe, etc.

6. Not so much a man's success, as his ideal of what is success, gives a very fair notion of a man's character. If out of the fulness of the heart the mouth speaketh, not the less out of the fulness of a man's character issues his ideal of success. Tell me your most persistent day-dream, tell me the object of ambition that is nearest to your thought in the early morning, and last to linger in the late night about the gates of dreams, and I will engage to give a tolerable guess as to what manner of man you are. Does success, such as you would wish to have, lie for you in the opinion of others or in your own? Do you aim less at performance than at the result performance might be supposed to bring? Had you rather deserve success than have it without deserving or irrespective of desert? Are you one of the few who wish to be, or of the many who are content with such a degree of seeming, as, for all practical purposes, imposes sufficiently upon the society in which you live?

Had you rather, to put it plainly, seem more and be less, or seem less and be more? Here be nice tests of character.

— FARRELL: *Lectures.*

The writer goes back from day-dreams which issue from character, to the nature of the character. He explains and tests character from its effects. The lively imperatives and questions help interest.

Subjects

Explain from effects:

Character from choice of friends.
Mind from language.
An administration from its deeds.
A study or profession or trade.
Good-nature, humor, patriotism.
Patience, generosity, other virtues or their opposites.

III. Interesting Types

45. Some special ways of arousing interest are shown in the following examples of exposition. The particular method is pointed out in each case. Careful reading will reveal many other ways of arresting and keeping attention in exposition.

EXERCISE 19

1. There are no clearer instances of illusion than those connected with the subject of heroism. Ask the question through all the seven stages of life: What is a hero? — and mark how different in each will the answer be. Ideals flourish and fade and spring up into ever new ideals. To the very young boy the hero is probably his own father, as the most perfect specimen of human power with which he has yet made acquaintance. The thing his father cannot do has no place in his present list of abstract possibilities. Later on he begins to suspect the existence of other powers more admirable; then, he more than suspects, and other heroes crowd upon him as life widens. The drummer-boy of a passing regiment — is there anything like him? Or our boy goes to a neighboring race-course and sees the winning color flash by — could fortune bestow any greater destiny than to ride in the winner amid the plaudits of the crowd? I have known boys to whom upon the topmost pinnacle of human ambition was seated the driver of a locomotive.

FARRELL: *Lectures.*

This exposition is made interesting by defining the notion of a hero as it appears to a boy at different times. Typical instances are given; father, drummer-boy, jockey, engineer.

Subjects

Give the differing views at different times of:

Good style in writing, to a student.
Fame, to a serious man.
Happiness, to a tramp.
Education, to the ignorant.
Santa Claus, to the young.
Office, to a politician.

2. The enthusiast would reply that by Liberty he meant the Law of Liberty. Then why use the single and misunderstood word? If by liberty you mean chastisement of the passions, discipline of the intellect, the shame of committing a wrong; if you mean respect for all who are in authority, and consideration for all who are in dependence; veneration for the good, mercy to the evil, sympathy with the weak; if you mean watchfulness over all thoughts, temperance in all pleasure, and perseverance in all toils; if you mean, in a word, that Service which is defined in the liturgy of the English Church to be perfect Freedom, why do you name this by the same word by which the luxurious mean license, and the reckless mean change; by which the rogue means rapine, and the fool, equality; by which the proud mean anarchy, and the malignant mean violence? Call it by any name rather than this, but its best and truest, is Obedience.

— Ruskin: *Seven Lamps.*

The interest here lies in the contrast between the conceded meaning of a term and the meaning given to the term by others. Finally a less ambiguous term is suggested.

Subjects

Give the true meaning and other meanings of:

Dissipation.
Work.
Resolution.
Enthusiasm.
Ambition.
Charity.

3. This view of a College, which I have not been attempting to prove but to delineate, suggests to us the objects which a College is adapted to fulfil in a University. It is all, and does all, which is implied in the name of home. Youths, who have left the paternal roof, and travelled some hundred miles for the acquaintance of knowledge, find an "altera Troja" and "simulata Pergama" at the end of their journey and in their place of temporary sojourn. Home is for the young, who know nothing of the world, and who would be forlorn and sad, if thrown upon it. It is the refuge of helpless boyhood, which would be famished and pine away, if it were not maintained by others. It is the providential shelter of the weak and inexperienced, who have to learn as yet to cope with the temptations which lie outside of it. It is the place of training for those who are not only ignorant, but have not yet learned how to learn, and who have to be taught, by careful individual trial, how to set about profiting by the lessons of a teacher. And it is the school of elementary studies, not of advanced; for such studies alone at best can boys apprehend and master. Moreover, it is the shrine of our best affections, the bosom of our fondest recollections, a spell upon our after life, a stay for world-weary mind and soul, wherever we are, till the end comes. Such are the attributes or offices of home, and like to these, in one or other sense or measure, are the attributes and offices of a College in a University.

— NEWMAN: *Historical Sketches.*

Newman uses a comparison and tells what home is in order to show its likeness to a College at an English University.

Subjects

Explain the comparisons:

History is a guide of life.
Reading is a wellspring of gladness.
School is a gymnasium of the mind.

Supply and explain comparisons for:

An airplane.
A parade.
A convention.

4. A large party pronounced the style perfect, so absolutely perfect that in some essays it would be impossible for the writer himself to alter a single word for the better. Another party, not less numerous, vehemently accused him of having corrupted the purity of the English tongue. The best critics admitted that his diction

was too monotonous, too obviously artificial, and now and then turgid even to absurdity. But they did justice to the acuteness of his observations on morals and manners, to the constant precision and frequent brilliancy of his language, to the weighty and magnificent eloquence of many serious passages, and to the solemn yet pleasing humor of some of the lighter papers.

— MACAULAY: *Johnson.*

This is a literary criticism of Johnson's *Rambler,* and Macaulay, as he not infrequently does, divides opinions into three classes, two extremes and the mean which he adopts. Such a division, if based on truth, helps by the pointed contrast to make an exposition clear and interesting.

Subjects

Give the other opinions and then what you think the true opinion of:

Stowe's *Uncle Tom's Cabin.*

The Crusades.

The beauty of a city or building.

The team (basket ball, etc.).

The study of Latin.

Napoleon.

5. Ask a man what is his notion of heaven, and if he could himself ascertain what it was, and if he were candid enough to tell you, you would have very little more to learn about him. To one it would be a place of rest, to one, a field for unresting energy — to one, of endless variety, to one, of unchanging happiness, the essence of which would be that it was unchanging. I wonder will the real heaven be in any degree adapted to particular idiosyncrasies. Will minds give some little of their own coloring to the white light that will shine forever? Will special roots of earthly experience grow up and blossom into particular flowers? The last thing I should expect to meet in heaven would be a dead level of intellect and taste. I admire the notion of some of the theologians, that each individual angel is a distinct species in himself.

— FARRELL: *Lectures.*

The different notions of heaven are used to discover men's minds. The third sentence puts in general what the second sentence had in particular, and the fourth and fifth sentences reiterate and explain by comparisons. The variety of the notions, the novelty of the idea and the beauty of the comparisons are interesting.

Subjects

State and reiterate various notions of:

A holiday.
Study or a particular study.
Life after school.
Government.
Jail.
College life.

6. Miss Campion and "her friend from Dublin," Miss Leslie, were very busy about the Christmas decorations. Mrs. Darcy helped in her own way. I am afraid she did not approve of all that was being done. Miss Campion's and Mrs. Darcy's ideas of "the beautiful" were not exactly alike. Miss Campion's art is reticent and economical. Mrs. Darcy's is loud and pronounced. Miss Campion affects mosaics and miniatures. Mrs. Darcy wants a circus-poster, or the canvas of a diorama. Where Mrs. Darcy, on former occasions, put huge limbs of holly and a tangled wilderness of ivy, Miss Campion put three or four dainty glistening leaves with a heart of red coral berries in the center.

— SHEEHAN: *My New Curate.*

The two diverse characters giving in sharp contrast their ideas of the beautiful, awaken interest. The human element and the humor add to the zest.

Subjects

Contrast the unlike ideas of:

Life to young and old.
Neatness to boy and girl.
Correct English to student and teacher.
An outing to sick and healthy.
A good dinner to a small boy and his mother.

Give the opinions of two characters of history or fiction on any event past or present.

7. In 1749 Johnson published the "Vanity of Human Wishes," an excellent imitation of the "Tenth Satire of Juvenal." It is, in truth, not easy to say whether the palm belongs to the ancient or to the modern poet. The couplets in which the fall of Wolsey is described, though lofty and sonorous, are feeble when compared with the wonderful lines which bring before us all Rome in tumult on the day of the fall of Sejanus, the laurels on the doorposts, the

white bull stalking toward the Capitol, the statues rolling down from their pedestals, the flatterers of the disgraced minister running to see him dragged with a hook through the streets, and to have a kick at his carcass before it is hurled into the Tiber. It must be owned, too, that in the concluding passage the Christian moralist has not made the most of his advantages, and has fallen decidedly short of the sublimity of his Pagan model. On the other hand, Juvenal's Hannibal must yield to Johnson's Charles; and Johnson's vigorous and pathetic enumeration of the miseries of a literary life must be allowed to be superior to Juvenal's lamentation over the fate of Demosthenes and Cicero.

— MACAULAY: *Johnson.*

Comparison of an object with a standard in its class makes a helpful and interesting exposition.

Subjects

Explain the respective merits of two:

Typewriters.
Speakers.
Cities.
Styles of dress.
School courses.
Proposed plans for city improvement.

8. If what has been said in former chapters of this volume upon the relation of University to its Colleges, be in the main correct, the difference between the two institutions, and the use of each, is very clear. A University embodies the principle of progress, and a College that of stability; the one is the sail, and the other the ballast; each is insufficient in itself for the pursuit, extension, and inculcation of knowledge; each is useful to the other. A University is the scene of enthusiasm, of pleasurable exertion, of brilliant display, of winning influence, of diffusive and potent sympathy; and a College is the scene of order, of obedience, of modest and persevering diligence, of conscientious fulfilment of duty, of mutual private services, and deep and lasting attachments. The University is for the world, and the College is for the nation. The University is for the philosophical discourse, the eloquent sermon, or the well-contested disputation; and the College for the catechetical lecture. The University is for theology, law, and medicine, for natural history, for physical science, and for the sciences generally and their promulgation; the College is for the formation of character, intellectual and moral, for the cultivation of the mind, for the improvement of the individual, for the study of literature, for the clas-

sics, and those rudimental sciences which strengthen and sharpen the intellect. The University being the element of advance, will fail to make good its ground as it goes; the College from its conservative tendencies, will be sure to go back, because it does not go forward. It would seem as if an University, seated and living in Colleges, would be a perfect institution, as possessing excellences of opposite kinds.

— Newman: *Office of a University.*

The contrast and continuous balancing of one side against the other makes this passage clear and interesting. Such exposition is especially useful in summarizing a discussion, but it is likely to become artificial, if too regular, and should not be allowed to strain the truth.

Subjects

Contrast and balance:

Recreation and work.
Army and Navy.
Labor and capital.
Science and literature.
Federal and state government.
Talent and industry.

IV. Iteration

46. State the thought in other words (*paraphrase*); deny the opposite of a statement (*obverse iteration*). These methods are usually resorted to for clearness. For force and interest have variety, repeating the general statement by typical individuals (*specific instances*), and the plain statement by figurative language (*metaphor, metonymy, synecdoche*).

A reader may refer back to a former passage. Iteration is, therefore, less needed in the written than in the spoken word, but even in a speech only important ideas are to be iterated and always with due care to avoid wordiness and monotony of thought. Idle paraphrase is to be avoided. Let thought advance by manifesting further truth, further good for force, and further novelty for interest.

In the following well-known passage Lincoln reiterates with increasing definiteness certain ideas of the first sentence. Study the thought expressed by "dedicated," "nobly carried on," "unfinished work."

It is for us the living rather to be dedicated here to the unfinished work that they have thus far so nobly carried on. It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that the nation shall under God have a new birth of freedom, and that government of the people, by the people, for the people shall not perish from the earth.

— *Gettysburg Address.*

EXERCISE 20

1. A poor relation — is the most irrelevant thing in nature, a piece of impertinent correspondency, — an odious approximation, — a haunting conscience, — a preposterous shadow, lengthening in the noontide of your prosperity, — an unwelcome remembrancer, — a perpetually recurring mortification, — a drain on your purse, — a more intolerable dun on your pride, — a drawback upon success, — a rebuke to your rising, — a stain in your blood, — a blot on your scutcheon, — a rent in your garment, — a death's head at your banquet, — Agathocles' pot, — a Mordecai in your gate, — a Lazarus at your door, — a lion in your path, — a frog in your chamber, — a fly in your ointment, — a mote in your eye, — a triumph to your enemy, an apology to your friends, — the one thing not needful, — the hail in harvest, — the ounce of sorrow in a pound of sweet.

— Lamb: *Essays of Elia.*

This multiplication of definitions, iterating the same idea with intentional exaggeration, is an instance of Lamb's whimsical fancy and humor. Literature and art and life are taxed for illustrations of the irrelevant. Does Lamb succeed in avoiding monotony in thought and expression?

Subjects

Give some definitions, iterating the following predicates:

Printer's ink is a mighty influence.

The voice of the speaker is a power for good.

School is an odious thing to the idler.

Invasion of the barbarians was a huge evil.

The discovery of America was a wonderful thing.

A guest is a true pleasure.

2. In the child, the physical, intellectual, and moral peculiarities which afterward distinguished the man were plainly discernible — great muscular strength, accompanied by much awkwardness

and many infirmities; great quickness of parts, with a morbid propensity to sloth and procrastination; a kind and generous heart, with a gloomy and irritable temper.

— MACAULAY: *Johnson.*

The "peculiarities" are repeated in typical instances. The pointed contrast explains and proves in an interesting way what is peculiar. The phrase, "in the child," is put first to make close connection with a preceding sentence of the essay, which told of Johnson's birth. Where else might this phrase go? What order is kept in the enumeration?

Subjects

With the same heading, physical, etc., set forth:

The peculiarities of others, known through books or experience.
The good qualities of Washington in war and peace.
The excellences of a speaker, explorer, missionary, etc.

Under new headings set forth:

The beauties of mountain, valley, and lake in America.
Chemistry reveals mysteries of water, air, and earth.
Characters of Scott's stories or poems.

3. It must be allowed that he is deficient in depth; that he skims over rather than dives into the subjects of which he treats; that he had too great a command of the plausible to be a patient investigator or a sound reasoner.

— NEWMAN: *Cicero.*

The second clause has obverse iteration and metaphor; the third gives particulars where Cicero is lacking in depth.

Subjects

Iterate by like methods:

Irving is not sublime.
Shakespeare towers above all dramatists.
Homer is a great poet.
The Capitol is the citadel of Washington.
Composition has its difficulties.
A (city, etc.) possesses beauties.

4. I like to meet a sweep — understand me — not a grown sweeper — old chimney-sweepers are by no means attractive — but one of those tender novices, blooming through their first nigri-

tude, the maternal washings not quite effaced from the cheek — such as come forth with the dawn, or somewhat earlier, with their little professional notes sounding like the peep peep of a young sparrow; or liker to the matin lark should I pronounce them, in their ascents not seldom anticipating the sun-rise? I have a kindly yearning toward these dim specks — poor blots — innocent blacknesses. I reverence these young Africans of our own growth — these almost clergy imps, who sport their cloth without assumption; and from their little pulpits, the tops of chimneys, in the nipping air of a December morning, preach a lesson of patience to mankind.

— LAMB: *Essays of Elia.*

The statement, "I like young chimney-sweepers," is paraphrased often. How many ways does Lamb express the ideas of this topic? The repetitions are not idle paraphrases. In the humorous and quaint characterizations he furnishes the grounds for his liking.

Subjects

Use significant iteration:

I hate old chimney-sweeps.

I am always on the watch for strange characters.

How enthusiastic a stamp collector is for rare specimens of stamps!

—— liked old books, china, etc.

—— detests —— (disagreeable occupation for a lad).

5. The manner in which the earlier years of his manhood had been passed had given to his demeanor, and even to his moral character, some peculiarities appalling to the civilized beings who were the companions of his old age. The perverse irregularity of his hours, the slovenliness of his person, his fits of strenuous exertion, interrupted by long intervals of sluggishness, his strange abstinence and his equally strange voracity, his active benevolence, contrasted with the constant rudeness and the occasional ferocity of his manners in society, made him, in the opinion of those with whom he lived during the last twenty years of his life, a complete original.

— MACAULAY: *Boswell's Johnson.*

Often in writing it becomes necessary after stating a proposition in general terms to prove or explain it in particular. In such a case the subject may be analyzed into its parts and the predicate of the proposition be repeated in apt paraphrase. So here "peculiarities" is analyzed into its parts and "companions of his old age" is paraphrased.

Subjects

Analyze the subject and paraphrase the predicate:

What is everybody's business is nobody's business.

Birds of a feather flock together.

The history of America is an incentive to patriotism.

Books are a blessing.

Greece is the world's schoolmaster.

The Bible is a school for mankind.

6. There is no duty we so much underrate as the duty of being happy. By being happy, we sow anonymous benefits upon the world, which remain unknown even to ourselves, or, when they are disclosed, surprise nobody so much as the benefactor. The other day, a ragged, barefoot boy ran down the street after a marble, with so jolly an air that he set every one he passed into a good humor; one of these persons, who had been delivered from more than usually black thoughts, stopped the little fellow and gave him some money with this remark: "You see what sometimes comes of looking pleased." If he had looked pleased before, he had now to look both pleased and mystified. For my part, I justify this encouragement of smiling rather than tearful children; I do not want to pay for tears anywhere but upon the stage; but I am prepared to deal largely in the opposite commodity. A happy man or woman is a better thing to find than a five-pound note. He or she is a radiating focus of good-will; and their entrance into a room is as though another candle has been lighted. We need not care whether they could prove the forty-seventh proposition; they do a better thing than that, they practically demonstrate the great Theorem of the Liveableness of Life.

— Stevenson: *Apology for Idlers.*

The reason for the paragraph topic is given in the second sentence, confirmed in what follows by a particular instance and then in the closing sentences reiterated. What means of iteration are used?

Subjects

Give a particular instance and iterated reason for these topics:

Character is life's greatest asset.

All work and no play makes Jack a dull boy.

A wager is a fool's argument.

> Mercy is twice blessed,
> It blesseth him that gives and him that takes.
>
> — *Merchant of Venice.*

Loan oft loses both itself and friend. — *Hamlet.*

And borrowing dulls the edge of husbandry. — *Hamlet.*

7. The benevolent regards and purposes of men in masses seldom can be supposed to extend beyond their own generation. They may look to posterity as an audience, may hope for its attention, and labor for its praise; they may trust to its recognition of unacknowledged merit, and demand its justice for contemporary wrong. But all this is mere selfishness, and does not involve the slightest regard to, or consideration of, the interest of those by whose numbers we would fain swell the circle of our flatterers, and by whose authority we would gladly support our presently disputed claims. The idea of self-denial for the sake of posterity, of practising present economy for the sake of debtors yet unborn, of planting forests that our descendants may live under their shade, or of raising cities for future nations to inhabit, never, I suppose, efficiently takes place among publicly recognized motives of exertion.

— Ruskin: *Seven Lamps.*

The topic of the paragraph is in the first sentence. Three thoughts especially are iterated, "benevolent regards," and its opposite, "selfish regards" and "beyond their own generation." The paragraph has proof as well as exposition. Ruskin proves that masses of men have no benevolent regards because they look to posterity for their own good. Note how this latter idea grows in definiteness, and the truth emerges by iterated definition: "audience, attention, praise, recognition of merit, justice for wrong," etc. Note how in his last sentence the author becomes more and more definite in iterating the chief idea. There is found in the passage pure paraphrase in the thought, "posterity," in the varied expression of "look to," "hope for," etc., and obverse iteration in "beyond their own generation — posterity," "recognition of merit," "justice for wrongs"; and specific instances in "forests — cities" and "economy — debtors."

Subjects

Iterate the chief ideas:

Most people work half-heartedly in government positions. (Contrast other positions.)

Students postpone to the last their preparation for class. (Contrast their sports.)

The reading of serious literature is neglected. (Contrast novel reading.)

Sciences are mastered by knowledge (arts by practice).

V. Typical Combinations

47. The following exercise is made up mainly of expositions built somewhat alike. The passages consist of a combination of definitions, stating what the thing is, what it does and what it is like. It is quite logical to go from the nature of anything to its effects and then to its likeness with other things. Only the chief ideas of a composition will receive such iterated exposition.

EXERCISE 21

1. Money is desire capitalized. It is imagination ready made for those who, without it, would not have enough to make them human. It is another name for possibility, nay, it is more than mere possibility, it is power. It is independence in the raw state, that may be worked up into many fabrics. Nor are these fine things to say about it. All these definitions look two ways. There is good desire and bad. Imagination may be a white witch or a black. Power in itself has no morality, it borrows it from its use. These fabrics which the loom of independence sends out are of all kinds of colors, and sometimes stained in the weaving with tears and blood.

— FARRELL: *Lectures.*

The author gives four definitions of money and then explains further each of the four. What money does, is not stated explicitly but is suggested, especially in the third definition, "possibility and power."

Subjects

Define and explain:

Fine arts.
Literature.
Manual training.
School life.
Farms.
Factories.

2. A swarm in May is indeed a treasure; it is, like an April baby, sure to thrive, and will very likely itself send out a swarm a month or two later; but a swarm in July is not to be despised; it will store no clover or linden honey for the "grand seignior and the ladies of his seraglio" but plenty of the rank and wholesome poor man's nectar, the sun-tanned product of the plebeian buckwheat. Buck-

wheat honey is the black sheep in this white flock, but there is spirit and character in it. It lays hold of the taste in no equivocal manner, especially when at a winter breakfast it meets its fellow, the russet buckwheat cake. Bread with honey to cover it from the same stalk is double good fortune. It is not black, either, but nut-brown, and belongs to the same class of goods as Herrick's

"Nut-brown mirth and russet wit."

How the bees love it, and they bring the delicious odor of the blooming plant to the hive with them, so that in the moist warm twilight the apiary is redolent with the perfume of buckwheat.

— Burroughs: *Bees.*

The subject, buckwheat honey, is introduced by contrast, what it is not. After learning what it is, we read what it is like, what it does, and then what are its qualities.

Subjects

Treat in a similar way the following:

Clover honey.
Fresh milk.
Spring water.
Ice cream.
Peaches.
Corn bread and molasses.

3. Detachment, as we know from spiritual books, is a rare and high Christian virtue. A great saint, St. Philip Neri, said that if he had a dozen really detached men, he should be able to convert the world. To be detached is to be loosened from every tie which binds the soul to the earth, to be dependent on nothing sublunary, to lean on nothing temporal; it is to care simply nothing what other men choose to think or say of us, or do to us; to go about our own work, because it is our duty, as soldiers go to battle, without a care for the consequences; to account credit, honor, name, easy circumstances, comfort, human affections, just nothing at all, when any religious obligation involves the sacrifice of them. It is to be reckless of all these goods of life on such occasions, as under ordinary circumstances we are lavish and wanton, if I must take an example in our use of water, or as we make a present of our words without grudging to friend or stranger, — or as we get rid of wasps or flies or gnats, which trouble us, without any sort of compunction, without hesitation before the act, and without a second thought after it.

— Newman: *Historical Sketches.*

Newman explains in the first and second sentences what detachment is and how valuable; in the third sentence what detachment effects and in the fourth sentence what detachment is like.

Subjects

Explain in a similar way:

Another virtue.
Enterprise.
Competition.
Concentration.
Good health.
Neatness in home or school.

4. This is the true nature of home — it is the place of peace; the shelter, not only from all injury, but from all terror, doubt, and division. In so far as it is not this, it is not home; so far as the anxieties of the outer life penetrate into it, and the inconsistently-minded, unknown, unloved, or hostile society of the outer world is allowed by either husband or wife to cross the threshold, it ceases to be home; it is then only a part of that outer world which you have roofed over and lighted a fire in. But so far as it is a vestal temple, a temple of the hearth watched over by Household Gods, before whose faces none may come but those whom they can receive with love, — so far as it is this, and roof and fire are types only of a nobler shade and light, - shade as of the rock in a weary land, and light as of the Pharos in the stormy sea; so far it vindicates the name, and fulfils the praise, of Home.

— Ruskin: *Sesame and Lilies.*

Here Ruskin tells us what home is, then what it is not and finally, by means of metaphor and comparison, what it is like.

Subjects

Explain the true nature of:

High School.
Scientific Farming.
Cities.
Department Store.
One's Country.

5. But I have said more than enough in illustration; I end as I began; — a University is a place of concourse, whither students come from every quarter for every kind of knowledge. You cannot have the best of every kind everywhere; you must go to some

great city or emporium for it. There you have all the choicest productions of nature and art all together, which you find each in its own separate place elsewhere. All the riches of the land, and of the world, are carried up thither; there are the best markets, and there are the best workmen. It is the center of trade, the supreme court of fashion, the umpire of rival skill, and the standard of things rare and precious. It is the place for seeing galleries of first-rate pictures, and for hearing wonderful voices and miraculous performers. It is the place for great preachers, great orators, great nobles, great statesmen. In the nature of things, greatness and unity go together; excellence implies a center. Such, then, for the third or fourth time, is a University; I hope I do not weary the reader by repeating it. It is the place to which a thousand schools make contributions; in which the intellect may safely range and speculate, sure to find its equal in some antagonist activity, and its judge in the tribunal of truth. It is a place where inquiry is pushed forward, and discoveries verified and perfected, and rashness rendered innocuous, and error exposed, by the collision of mind with mind, and knowledge with knowledge. It is the place where the professor becomes eloquent, and a missionary and preacher of science, displaying it in its most complete and most winning form, pouring it forth with the zeal of enthusiasm, and lighting up his own love of it in the breasts of his hearers. It is the place where the catechist makes good his ground as he goes, treading in the truth day by day into the ready memory, and wedging and tightening it into the expanding reason. It is a place which attracts the affections of the young by its fame, wins the judgment of the middle-aged by its beauty, and rivets the memory of the old by its associations. It is a seat of wisdom, a light of the world, a minister of the faith, an Alma Mater of the rising generation. It is this and a great deal more, and demands a somewhat better head and hand than mine to describe it well. — Newman: *Historical Sketches.*

Newman with characteristic exuberance of exposition tells what a university is, what it contains, what it does, and finally what it is like.

Subjects

Use the same plan more concisely in explaining:

A library.

A department store.

A senate or other deliberative assembly.

A court-room.

A manufactory.

An encyclopedia.

A machine of any kind.

6. Traces, indeed, of the peculiar character of Milton may be found in all his works, but it is most strongly displayed in the Sonnets. Those remarkable poems have been undervalued by critics who have not understood their nature. They have no epigrammatic point. There is none of the ingenuity of Filicaja in the thought, none of the hard and brilliant enamel of Petrarch in the style. They are simple but majestic records of the feelings of the poet, as little tricked out for the public eye as his diary would have been. A victory, an expected attack upon the city, a momentary fit of depression or exultation, a jest thrown out against one of his books, a dream which for a short time restored to him that beautiful face over which the grave had closed forever, led him to musings which, without effort, shaped themselves into verse. The unity of sentiment and severity of style which characterize these little pieces remind us of the Greek Anthology, or perhaps still more of the Collects of the English Liturgy. The noble poem on the Massacres of Piedmont is strictly a collect in verse.

— MACAULAY: *Milton.*

Macaulay explains the nature of Milton's sonnets showing what they are not, what they are, what they contain (parts), and finally what they are like. This paragraph offers a neat and serviceable form of exposition and besides deserves high praise as good criticism.

Subjects

Give a like criticism of:

The stories of Cooper.

Macaulay's *Lays of Ancient Rome.*

The pictures of Doré.

The monuments or buildings of a city.

The chemical laboratory.

A student's room.

7. A great author, Gentlemen, is not one who has merely a *copia verborum*, whether in prose or verse, and can, as it were, turn on at his will any number of splendid phrases and swelling sentences; but he is one who has something to say and knows how to say it. I do not claim for him, as such, any great depth of thought, or breadth of view, or philosophy, or sagacity, or knowledge of human nature, or experience of human life, though these additional gifts he may have, and the more he has of them the greater he is; but I ascribe to him, as his characteristic gift, in a large sense the faculty of Expression. He is master of the two-fold *Logos*, the thought and the word, distinct, but inseparable from each other. He may, if so be, elaborate his compositions, or he may pour out his impro-

visations, but in either case he has but one aim, which he keeps steadily before him, and is conscientious and single-minded in fulfilling. That aim is to give forth what he has within him; and from his very earnestness it comes to pass, that, whatever be the splendor of his diction or the harmony of his periods, he has with him the charm of an incommunicable simplicity. Whatever be his subject, high or low, he treats it suitably and for its own sake. . . .

He writes passionately, because he feels keenly; forcibly, because he conceives vividly; he sees too clearly to be vague; he is too serious to be otiose; he can analyze his subject, and therefore he is rich; he embraces it as a whole and in its parts, and therefore he is consistent; he has a firm hold of it, and therefore he is luminous. When his imagination wells up, it overflows in ornament; when his heart is touched, it thrills along his verse. He always has the right word for the right idea, and never a word too much. If he is brief, it is because few words suffice; if he is lavish of them, still each word has its mark, and aids, not embarrasses, the vigorous march of his elocution. He expresses what all feel, but all cannot say; and his sayings pass into proverbs among his people, and his phrases become household words and idioms of their daily speech, which is tessellated with the rich fragments of his language, as we see in foreign lands the marbles of Roman grandeur worked into the walls and pavements of modern palaces.

— Newman: *Literature.*

Newman explains what a great author is not, then what he is and does, and at the last uses a comparison showing what the author's language is like.

Subjects

Explain by contrast, effects, and comparison:

A good teacher.

A successful missionary.

A poor speaker.

A great president.

An enterprising business man.

A wide-awake salesman.

A mother.

8. No author or man ever excelled all the world in more than one faculty: and as Homer has done this in invention, Virgil has in judgment. Not that we are to think Homer wanted judgment, because Virgil had it in a more eminent degree; or that Virgil wanted invention, because Homer possessed a larger share of it. Each of these great authors had more of both than perhaps any

man besides, and are only said to have less in comparison with one another. Homer was the greater genius, Virgil the better artist. In one we most admire the man, in the other the work. Homer hurries and transports us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a boundless overflow; Virgil, like a river in its banks, with a gentle and constant stream. When we behold their battles, methinks the two poets resemble the heroes they celebrate: Homer, boundless and irresistible as Achilles, bears all before him, and shines more and more as the tumult increases; Virgil, calmly daring like Aeneas, appears undisturbed in the midst of the action; disposes all about him and conquers with tranquillity. And when we look upon their machines, Homer seems like his own Jupiter in his terrors, shaking Olympus, scattering the lightnings, and firing the Heavens: Virgil, like the same power in his benevolence, counselling with the gods, laying plans for empires, and regularly ordering his whole creation.

— Pope: *Preface to Iliad.*

Pope gives here a good example of just criticism. The exposition tells what each poet is, what he does, and what he is like. The parallelism and contrast give point and interest to the passage. Such parallel handling must be used with caution. The demand for points of resemblance or contrast often leads to a forcing of the truth, and the evident art rapidly deteriorates into artificiality. "Methinks" is now antiquated, and "machines" is rare in the sense of preternatural agents of plays or stories.

Subjects

Give a parallel exposition of:

Thackeray and Dickens.

Longfellow and Tennyson.

Pompey and Caesar.

Iliad and Odyssey.

Any two political parties, societies, automobiles, etc.

9. But the more favorite game is the national one of Mora, which the Italians pursue with surprising ardor, and at which they will stake everything they possess. It is a destructive kind of gambling, requiring no accessories but the ten fingers, which are always — I intend no pun — at hand. Two men play together. One calls a number – say the extreme one, ten. He marks what portion of it he pleases by throwing out three or four, or five fingers;

and his adversary has, in the same instant, at hazard, and without seeing his hand, to throw out as many fingers, as will make the exact balance. Their eyes and hands become so used to this, and act with such astonishing rapidity, that an uninitiated bystander would find it very difficult, if not impossible, to follow the progress of the game. The initiated, however, of whom there is always an eager group looking on, devour it with the most intense avidity; and as they are always ready to champion one side or the other in case of a dispute, and are frequently divided in their partisanship, it is often a very noisy proceeding. It is never the quietest game in the world; for the numbers are always called in a loud sharp voice, and follow as close upon each other as they can be counted. On a holiday evening, standing at a window, or walking in a garden, or passing through the streets, or sauntering in any quiet place about the town, you will hear this game in progress in a score of wine-shops at once; and looking over any vineyard wall, or turning almost any corner, will come upon a knot of players in full cry. It is observable that most men have a propensity to throw out some particular number oftener than another; and the vigilance with which two sharp-eyed players will mutually endeavor to detect this weakness, and adapt their game to it, is very curious and entertaining. The effect is greatly heightened by the universal suddenness and vehemence of gesture; two men playing for half a farthing with an intensity as all-absorbing as if the stake were life.

— Dickens: *Pictures from Italy.*

Dickens offers an explanation of a simple game, which may serve as a model for more complicated games. The following outline of the passage shows how the writer gains clearness through order, and interest through the novel aspects of the game. Game (*general characterization, requisites, process*): Qualities (*speed, partisanship, noise*): Occurrence (*place of observer, place of players*): Special features (*detection of propensity, vehemence*).

Subjects

Explain for a stranger:

Any other sport.

The most interesting game of younger days.

The manufacture of any product.

CHAPTER VII

ARGUMENTATION

48. Argumentation proves that the predicate of a proposition is truly asserted of the subject.

Clearness is the essential requisite of argumentation. Have a definite idea of all the words in the proposition and of what is to be proved; keep the arguments under distinct heads and arrange them usually in the order of their strength. Interest must be aroused by liveliness of style, by specific instances, by apt comparisons, by sharp contrasts, and by other means illustrated in the exercises.

I. Expository Argumentation

49. Prove the predicate belongs to the subject by an explanation of the terms (*argumentation by exposition*).

As a picture of a place or of an event may be enough of itself to justify the statements: the place is beautiful; the event is sad; so a simple description or narrative will at times prove the truth of a proposition. In like manner a definition of the terms of the axiom, the whole is greater than any of its parts, shows that the predicate is true of the subject.

EXERCISE 22

1. The situation which Pitt occupied at the close of the reign of George the Second was the most enviable ever occupied by any public man in English history. He had conciliated the king; he domineered over the House of Commons; he was adored by the people; he was admired by all Europe. He was the first Englishman of his time, and he had made England the first country in the world. The "Great Commoner," the name by which he was often designated, might look down with scorn on coronets and garters.

The Nation was drunk with joy and pride. The Parliament was as quiet as it had been under Pelham. The old party distinctions were almost effaced; nor was their place yet supplied by distinctions of a still more important kind. A new generation of country squires and rectors had arisen, who knew not the Stuarts. The dissenters were tolerated; the Catholics not cruelly persecuted. The church was drowsy and indulgent. The great civil and religious conflict which began at the Reformation seemed to have terminated in universal repose. Whigs and Tories, churchmen and puritans, spoke with equal reverence of the constitution, and with equal enthusiasm of the talents, virtues, and services of the minister.

— MACAULAY: *Chatham.*

The proposition is proved by a narrative exposition of the facts. The "situation" is set forth under two headings: situation of Pitt, situation of the nation, and the two parts are aptly united in the summary of the closing sentence.

Subjects

Grouping your proofs, show that:

The study of Greek is imperilled (friends and foes).

Lincoln's position at the time of his death was glorious.

The exaltation of the athlete is a danger to schools.

The new position of woman is extraordinary.

The — century was the most remarkable in history.

Benedict Arnold was the object of hatred to all.

The situation in America on the eve of the Civil War was very sad (North and South).

2. Do you want a test of a strong nature? Well, observe how far a man can dispense with sympathy. That is, after all, what few men can do without. If they do not find it at home, they will seek it elsewhere, and will pay almost any price for it. Can you live alone? I do not mean physically apart from your fellow-men, but mentally isolated from those around you. Can you go on for months and years, thinking thoughts they cannot think, pursuing aims they cannot appreciate, toiling for ends they so little understand that, did they even know them, they would be certain to undervalue them? Can you let the dull world go its way, and send the noiseless messengers of thought to do your behests in a world whose mere existence your neighbors, the daily critics of your outer life, have never even imagined? Can you hear the unappreciative comments on such husks of inner purpose as outward actions are, and be disturbed by them as little as might be the poet in whose

soul the sights and sounds of nature were shaking themselves together into song, by the multitudinous hum of insects in the summer grass?

— Farrell: *Essay.*

The writer's proposition is that to be able to dispense with sympathy is a test of a strong nature, and he proves it by an exposition of the difficulties to be met with in living alone. What adds interest to the argumentation? What makes the final clause lack perfect clearness?

Subjects

Prove that:

To depend excessively on sympathy is a test of a weak nature.

Earnest application is the guarantee of future success.

To face danger pluckily was the secret of success for Columbus.

If there is no team-work, there will not be a good team.

3. I suppose there can be no doubt whatever that the ruins on the Acropolis of Athens are the most remarkable in the world. There are ruins far larger, such as the Pyramids, and the remains of Karnak. There are ruins far more perfectly preserved, such as the great Temple at Paestum. There are ruins more picturesque, such as the ivy-clad walls of medieval abbeys beside the rivers in the rich valleys of England. But there is no ruin, all the world over, which combines so much striking beauty, so distinct a type, so vast a volume of history, so great a pageant of immortal memories.

— Mahaffy: *Rambles in Greece.*

By brief descriptions of other ruins and of the characteristics at Athens the writer proves that the ruins on the Acropolis are the most remarkable.

Subjects

Show by comparison with others:

The state of —— in America is the most remarkable of all states.

Poem of —— is the most attractive in literature.

The study of —— is the most difficult of all.

—— is the most distinguished of all orators, inventors, etc.

There is no place like home.

> Of all sad words of tongue or pen
> The saddest are these: "It might have been!"
>
> — Whittier: *Maud Muller.*

4. The "Lives of the Poets" are, on the whole, the best of Johnson's works. The narratives are as entertaining as any novel. The remarks on life and on human nature are eminently shrewd and profound. The criticisms are often excellent, and, even when grossly and provokingly unjust, well deserve to be studied. For, however erroneous they may be, they are never silly. They are the judgments of a mind trammeled by prejudice and deficient in sensibility, but vigorous and acute. They therefore generally contain a portion of valuable truth which deserves to be separated from the alloy; and, at the very worst, they mean something, a praise to which much of what is called criticism in our time has no pretensions.

— MACAULAY: *Johnson.*

The chief parts of Johnson's *Lives* are so described as to justify Macaulay in styling that work the best. Of the three parts, narrative, remarks, criticisms, the last because of its importance is kept for the end and given more space.

Subjects

Prove from the parts that:

Shakespeare's play, ——, is the best of his works.
The city of —— is the most beautiful in America.
The factory of —— is the greatest of its kind.
The profession of —— is the noblest among men.
The trade of —— is the most injurious to health.
The study of —— is most useful for life.

5. Is it not the same virtue which does everything for us here in England? Do you imagine, then, that it is the Land Tax Act which raises your revenue? that it is the annual vote in the Committee of Supply which gives you your army? or that it is the Mutiny Bill which inspires it with bravery and discipline? No! surely no! It is the love of the people; it is their attachment to their government, from the sense of the deep stakes they have in such a glorious institution, which gives you your army and your navy, and infuses into both that liberal obedience without which your army would be a base rabble, and your navy nothing but rotten timber.

— BURKE: *Conciliation.*

Burke would hold the colonies by "close affection, kindred blood, similar privileges and equal protection," by "the spirit of the English Constitution." It is the same virtue which holds England together. The argumentation is made clear and interesting by question and answer.

by direct appeal to the hearers, by contrast, by specific instances "Land Tax," etc., by suggestive pictures, "rabble, rotten timber.' The proposition is in the first sentence. Its subject, virtue, is explained negatively and positively, not legislation but love; its predicate, "everything in England," namely, government, is explained by the chief elements of government, revenue, army, navy. This exposition is sufficient to show the truth of the speaker's proposition.

Subjects

Be specific in your proofs:

Is it not love which makes home?

Is it not character that means true success?

Is it might that makes right?

Is not the love of books a treasure for life?

6. In nothing, not even in beauty of collocation and harmony of rhythm, is the vast superiority of the chaste, vigorous, manly style of the Greek orators and writers more conspicuous than in the abstinent use of their prodigious faculties of expression. A single phrase — sometimes a word — and the work is done. The desired impression is made, as it were, with one stroke, there being nothing superfluous interposed to weaken the blow or break its fall. The commanding idea is singled out; it is made to stand forward; all auxiliaries are rejected; — as the Emperor Napoleon selected one point in the heart of his adversary's strength, and brought all his power to bear upon that, careless of the other points, which he was sure to carry if he won the center, as sure to have carried in vain, if he left the center unsubdued.

— Brougham: *Grecian Orators.*

Brougham is proving that Greek literature is superior to Latin. His argument from the abstinent use of expression is iterated and explained with increasing interest and force.

Subjects

Develop the following brief arguments:

Newspapers are injurious (excessive reports of crime).

Latin should be studied (a help to the knowledge of English).

The English language is unmusical (accumulation of consonants).

Indian corn should be the national flower (found everywhere).

Colleges should be in the country (freedom from distractions).

II. Reasoning

50. For strict argumentation bring in another truth to show the predicate belongs to the subject (*reasoning*)

This other truth may be a fact, a well-established truth (*principle*), or the word of a competent authority or witness (*testimony*). Reasoning and argumentation by exposition are often found together. It is not always possible or desirable to prove everything by strict reasoning, and frequently what reasoning adduces as proof, exposition makes clear by detailed explanation.

EXERCISE 23

1. It was a fortunate circumstance for the memory of Edward that he occupied the interval between the Danish and Norman conquests. Writers were induced to view his character with more partiality, from the hatred with which they looked on his successors and predecessors. They were foreigners — he was a native; they held the crown by conquest — he by descent; they ground to the dust the slaves whom they had made — he became known to his countrymen only by his benefits. Hence he appeared to shine with purer light amid the gloom with which he was surrounded; and whenever the people under the despotism of the Norman kings had any opportunity of expressing their real wishes, they constantly called for "the laws and customs of the good King Edward."

— Lingard: *History of England.*

The proposition in the first sentence is defined and then proved from the testimony of writers and from the facts they adduced. The sharp contrasts of the third sentence and the metaphor in the last sentence give interest to the passage.

Subjects

Prove by contrast with others the excellence or defects of:

Another character of history.
An author or one of his books.
A study.
A city, park, or other place.
A profession or trade.

2. And, surely, of all smells in the world the smell of many trees is the sweetest and most fortifying. The sea has a rude pistolling sort of odor, that takes you in the nostrils like snuff, and carries with it a fine sentiment of open water and tall ships; but the smell of a forest, which comes nearest to this in tonic quality, surpasses it by many degrees in the quality of softness. Again, the smell of the sea has little variety, but the smell of a forest is infinitely changeful; it varies with the hour of the day, not in strength merely, but in character; and the different sorts of trees, as you go from one zone of the wood to another, seem to live among different dominates. But some woods are more coquettish in their habits; and the breath of the forest Mormal, as it came aboard upon us that showery afternoon, was perfumed with nothing less delicate than sweetbrier.

— STEVENSON: *An Inland Voyage*.

Stevenson strives to prove the broad proposition of the opening sentence by comparison with one only of numerous possible odors, with one typical and noteworthy from his point of view. He groups his reasons under the two predicates, *sweet* and *fortifying*, but treats them in the inverse order. He appeals to the facts of his experience.

Subjects

Prove by comparison with others of the class:

Cold water is the best and healthiest of drinks.

Golfing is the finest and most refreshing of all games.

—— is the most useful and interesting study in school.

Washington (*supply predicates*).

Cæsar (*supply predicates*).

St. Peter's in Rome (*supply predicates*).

The Red Cross (*supply predicates*).

3. We shall find one English book and one only, where, as in the Iliad itself, perfect plainness of speech is allied with perfect nobleness; and that book is the Bible. No one could see this more clearly than Pope saw it. "This pure and noble simplicity," he says, "is nowhere in such perfection as in the Scripture and Homer." Yet even with Pope a woman is a "fair," a father is a "sire," and an old man a "reverend sage," and so on through all the phrases of that pseudo-Augustan, and most unbiblical, vocabulary. The Bible, however, is undoubtedly the grand mine of diction for the translator of Homer; and, if he knows how to discriminate truly between what will suit him and what will not, the Bible may afford him also invaluable lessons of style.

— ARNOLD: *On Translating Homer*.

The proposition is proved by the testimony of Pope and by specific instances of the opposite style. The last sentence reiterates the proposition with some additions.

Subjects

Prove by testimony and specific facts that:

The style of —— is ——.
The city of —— is remarkable.
Alexander was a great general.
Lincoln was a great President.
Cooper is a good story-teller.

4. The writers of the books I like, always seem to have lived within my own heart — thought with my brain — written with my hand; and I love them, as, had I written a book, I fain would have my readers love me. The books we like best seem to be translations of our own thoughts, or transcripts by a skilful hand of mental phases and personal experience through which we ourselves have passed. A book, to be really liked, must appeal to something that is already in us. There is a certain poem of Tennyson's — do not imagine for a moment that I am going to tell you which it is — that almost frightens me, it is so real and so life-like a rendering of things in my own life, which I have never forgotten, which I never can forget.

— Farrell: *Lectures.*

The proposition is proved by a general principle and by a particular fact exemplifying the principle.

Subjects

Prove in a like way that:

Macaulay is a master of paragraph writing.
Athletics are a source of harm in schools.
A habit of reading is a blessing.
Cleanliness and neatness should prevail in cities as much as in homes.
Secret societies should be abolished in High School and College.
Changes in fashions do more harm than good.

5. To write history respectably — that is, to abbreviate despatches, and make extracts from speeches, to intersperse in due proportion epithets of praise and abhorrence, to draw up antithet-

ical characters of great men, setting forth how many contradictory virtues and vices they united, and abounding in *withs* and *withouts;* all this is very easy. But to be a really great historian is perhaps the rarest of intellectual distinctions. Many scientific works are, in their kind, absolutely perfect. There are poems which we should be inclined to designate as faultless, or as disfigured only by blemishes which pass unnoticed in the general blaze of excellence. There are speeches, some speeches of Demosthenes particularly, in which it would be impossible to alter a word, without altering it for the worse. But we are acquainted with no history which approaches to our notion of what a history ought to be; with no history which does not widely depart either on the right hand or on the left, from the exact line.

— MACAULAY: *History.*

The proposition is in the second sentence and is proved by two contrasts. Great history is contrasted with respectable history and then with other kinds of composition. Macaulay often begins a paragraph, as here, away from his real topic and then reverts to his subject with an interesting surprise for the reader. There is some of Macaulay's usual exaggeration, but the paragraph offers a good model, comparing its subject with the imperfect of its own kind and with the perfect of other kinds. The varied paraphrase of the predicate, "absolutely perfect," should be noted.

Subjects

Use a double contrast in proving that:

To be a true poet is to be revered by all.

To be perfect in the study of —— is very difficult.

To be a great discoverer calls for rare courage.

To be a bad musician means especial torture for many.

To be a true patriot demands the highest sacrifices.

6. And, since the thoughts and reasonings of an author have, as I have said, a personal character, no wonder that his style is not only the image of his subject, but of his mind. That pomp of language, that full and tuneful diction, that felicitousness in the choice and exquisiteness in the collocation of words, which to prosaic writers seem artificial, is nothing else but the mere habit and way of a lofty intellect. Aristotle, in his sketch of the magnanimous man, tells us that his voice is deep, his motions slow, and his stature commanding. In like manner, the elocution of a great intellect is great. His language expresses, not only his great thoughts, but his great self. Certainly he might use fewer words than he uses; but he

fertilizes his simplest ideas, and germinates into a multitude of details, and prolongs the march of his sentences, and sweeps round to the full diapason of his harmony, as if rejoicing in his own vigor and richness of resource. I say, a narrow critic will call it verbiage, when really it is a sort of fulness of heart, parallel to that which makes the merry boy whistle as he walks, or the strong man, like the smith in the novel, flourish his club when there is no one to fight with.

— NEWMAN: *Literature.*

The first sentence marks a transition from a preceding paragraph and states the proposition: An author's style is the image of his mind. In the next sentence the subject, Style, is explained by particulars, and the predicate is paraphrased with an advance in definiteness. The proof is drawn from a comparison based on Aristotle's testimony. The topic is repeated and again amplified by particulars and finally receives apt confirmation by two similes. The passage has much exposition, telling what a great style is and does and what it is like. Note the apt use of synonyms for the word, *style.*

Subjects

Define and prove that:

The dress is an index to character.

Your companions tell who you are.

As the ruler is, so are the ruled.

The literature of a nation is the truest proof of its greatness.

The boy is father to the man.

An orderly home argues an orderly mind.

7. Virgil is that poet whose verse has had most power in the world. He was the poet of Rome, and concentrated in his genius its imperial star; so long as that ruled the old Mediterranean world, with the great northwest and eastern hinterlands, Virgil summed its glory for the human populations that fleeted away in that vast basin; in the world forever mightily changing, his solitary preeminence was one unchanging thing, dimmed only as the empire itself faded. His memory illumined the Dark Ages. He rose again as the morning star of the Latin races. He penetrated the reborn culture of Europe with the persistency and pervasiveness of Latinity itself. Not only was knowledge of his works as widespread as education, but his influence on the artistic temperament of literatures, the styles of authors and even the characters of men, on their comprehension of the largeness of life, was subtle and profound, and was the more ample in proportion to the nearness of the new nations to the direct descent of civilization. He, more than any other poet,

has been a part of the intellectual life of Europe alike by length of sway and by the multitude of minds he touched in all generations; and, among the Latin races, he is still the climax of their genius, for charm and dignity, for art and the profound substance of his matter, and for its serious inclusiveness of human life. Of no other poet can it be said that his lines are a part of the biography of the great, of emperors like Augustus and Hadrian, of fathers like Jerome and Augustine, of preachers like Savonarola, churchmen like Fenelon, statesmen like Pitt and Burke; and among the host of humble scholars, of schoolmasters, the power he has held in their bosoms is as remarkable for its personal intimacy as for its universal embrace. No fame so majestic has been cherished with a love so tender. Virgil thus blends in a marvellous manner the authority of a classic with the direct appeal to life.

— Woodbury: *Great Writers.*

The proposition of the opening sentence is proved by the facts of history. The proof might be comprehensively stated in the transitional sentence in the middle of the paragraph. Virgil's power is attested "by the length of his sway and by the multitude of minds he touched." The passage proceeds from the nations to the individuals.

Subjects

Adduce facts to prove that:

The memory of Washington is held ever in benediction.
The Bible is the teacher of all times.
Electricity is an ever-increasing wonder.
Democracy has had its severe struggles in history.
Woman suffrage has had a wonderful growth.

8. Let us consider how differently young and old are affected by the words of some classic author, such as Homer or Horace. Passages which to a boy are but rhetorical commonplaces, neither better nor worse than a hundred others which any clever writer might supply, which he gets by heart and thinks very fine, and imitates, as he thinks, successfully, in his own flowing versification, at length come home to him, when long years have passed, and he has had experience of life, and pierce him, as if he had never before known them, with their sad earnestness and vivid exactness. Then he comes to understand how it is that lines, the birth of some chance morning or evening at an Ionian festival, or among the Sabine hills, have lasted generation after generation, for thousands of years, with a power over the mind, and a charm, which the current literature of his own day, with all its obvious advantages, is utterly

unable to rival. Perhaps this is the reason of the medieval opinion about Virgil, as if a prophet or magician; his single words and phrases, his pathetic half lines, giving utterance, as the voice of nature herself, to that pain and weariness, yet hope of better things, which is the experience of her children in every time.

— Newman: *Grammar of Assent.*

Newman is arguing that experience is required for the realization of words, and the truth of the specific facts of Homer and Horace, in the first sentence, is explained and made clear in what follows. The last sentence adds Virgil as an additional instance of the same general truth. Note how the different ideas of the topic sentence, "words of some classic author," "affect," "young and old," are expanded to establish the connection between subject and predicate. The dependent repetition of the second "which" in the second sentence is harsh.

Subjects

By specific facts show:

How different war seems to the raw recruit and to the veteran.

The help of books to the healthy and to the invalid.

How a place is viewed by strangers and by inhabitants.

The work of school as it appears to present scholars and to old graduates.

Methods of Reasoning. — Deduction

51. In reasoning, a proposition may be proved by showing that it comes under a general principle (*deduction*), or a general proposition may be inferred from a series of particular truths (*induction*).

EXERCISE 24

1. I said just now that the best architecture was but a glorified roof. Think of it. The dome of the Vatican, the porches of Rheims or Chartres, the vaults and arches of their aisles, the canopy of the tomb, and the spire of the belfry, are all forms resulting from the mere requirement that a certain space shall be strongly covered from heat and rain.

— Ruskin: *Lectures on Art.*

This passage could be called induction if we conceive that Ruskin began with the particulars and argued to the general statement of the first sentence, but it would seem that he takes the general statement as proved and applies it to the particulars: they are species of best architecture; therefore they are glorified roofs.

Subjects

Argue from these general principles to species:

A good story is true recreation.
A walk in the country is an inspiration.
Greece is the schoolmaster of men.
History is the guide of life.
Travel is the remedy for conceit.

> O woman, in our hours of ease,
> Uncertain, coy and hard to please, . . .
> When pain and anguish wring the brow,
> A ministering angel, thou!
>
> — SCOTT: *Marmion.*

2. The poor require culture as much as the rich; and at present their education, even when they get education, gives them hardly anything of it. Yet hardly less of it, perhaps, than the education of the rich gives to the rich. For when we say that culture is: To know the best that has been thought and said in the world, we imply that, for culture, a system directly tending to this end is necessary in our reading. Now, there is no such system yet present to guide the reading of the rich, any more than of the poor. Such a system is hardly even thought of; a man who wants it must make it for himself. And our reading being so without purpose as it is, nothing can be truer than what Butler says, that really, in general, no part of our time is more idly spent than the time spent in reading.

—ARNOLD: *Essays.*

The reasoning of this deductive paragraph may be stated briefly: For culture a system of reading is necessary, but neither rich nor poor have a system of reading; therefore neither rich nor poor have culture. The conclusion is given in the opening sentence. The general principle is put in the third sentence, with its proof drawn from the definition of culture. The application of the general principle to the particular case is given in the fourth sentence and proved in the following sentences by facts and testimony.

Subjects

Give and prove a general principle and its application for the following:

The Crusades were beneficial to Europe.
The city of —— is the best governed in America.
The spelling of English words should gradually be made phonetic.

Longfellow is America's greatest poet.

Moving pictures are helpful.

The —— is the most useful of modern inventions.

3. Responsibility is one instrument — a great instrument — of education, both moral and intellectual. It sharpens the faculties. It unfolds the moral nature. It makes the careless prudent, and turns recklessness into sobriety. Look at the young wife suddenly left a widow, with the care of her children's education and entrance into life thrown upon her. How prudent and sagacious she becomes! How fruitful in resources and comprehensive in her views! How much intellect and character she surprises her old friends with! Look at the statesman bold and reckless in opposition; how prudent, how thoughtful, how timid he becomes, the moment he is in office, and feels that a nation's welfare hangs on his decisions! Woman can never study those questions that interest and stir most deeply the human mind, until she studies them under the mingled stimulus and check of this responsibility. And until her intellect has been tested by such questions, studied under such influences, we shall never be able to decide what it is.

— PHILLIPS: *Woman's Rights.*

The general principle is stated in the first sentence: Responsibility is a great instrument of education. This principle is proved in the following sentences, first by its effects and then by two specific instances. The conclusion, therefore woman should have responsibility, is deduced in the last sentences.

Subjects

Prove and apply the principle to the conclusion:

Kindness is an enkindler of friendship; therefore be kind.

Appearances are deceptive; judge not rashly.

Fashion is more powerful than any tyrant. — *Latin Proverb.*

Supply and develop general principles to prove that:

Students should take daily exercise.

The study of —— is the best for life.

The reading of biography is helpful.

4. All the Renaissance principles of art tended, as I have often explained, to the setting beauty above truth, and seeking for it always at the expense of truth. And the proper punishment of such pursuit — the punishment which all the laws of the universe rendered inevitable — was, that those who thus pursued beauty

should wholly lose sight of beauty. All the thinkers of the age, as we saw previously, declared that it did not exist. The age seconded their efforts, and banished beauty, so far as human effort could succeed in doing so, from the face of the earth, and the form of man. To powder the hair, to patch the cheek, to hoop the body, to buckle the foot, were all part and parcel of the same system which reduced streets to brick walls, and pictures to brown stains. One desert of ugliness was extended before the eyes of mankind; and their pursuit of the beautiful, so recklessly continued, received unexpected consummation in high-heeled shoes and periwigs, — Gower Street, and Gaspar Poussin.

— Ruskin: *Modern Painters.*

The general principle is in the second sentence: all who pursue beauty at the expense of truth lose beauty. The principle is applied to the Renaissance in the first, third, and following sentences. This application is then shown to be true by specific facts. To powder the hair, etc., are particular quests of beauty which were made at the expense of truth, and resulted in ugliness.

Subjects

Apply and exemplify by specific facts these general truths:

A mother is blind to the faults of her child.

A little learning is a dangerous thing. — Pope: *Criticism.*

Every horse thinks its own pack the heaviest.

There is no benefit so small that a good man will not magnify it. — Seneca.

Tis not a lip or eye we beauty call,
But the joint force and full result of all. — Pope: *Criticism.*

(Apply to book, or building, or city.)

5. Wonder why authors and actors are ashamed of being funny? — Why, there are obvious reasons, and deep philosophical ones. The clown knows very well that the women are not in love with him, but with Hamlet, the fellow in the black cloak and plumed hat. Passion never laughs. The wit knows that his place is at the tail of a procession.

If you want the deep underlying reason, I must take more time to tell it. There is a perfect consciousness in every form of wit, — using that term in its general sense, — that its essence consists in a partial and incomplete view of whatever it touches. It throws a single ray, separated from the rest, — red, yellow, blue, or any intermediate shade, — upon an object; never white light; that is the province of wisdom. We get beautiful effects from wit, all the

prismatic colors, — but never the object as it is in fair daylight. A pun, which is a kind of wit, is a different and much shallower trick in mental optics; throwing the shadows of two objects so that one overlies the other. Poetry uses the rainbow tints for special effects, but always keeps its essential object in the purest white light of truth.

— Holmes: *Autocrat.*

The obvious reason for the proposition is: wit is not loved (proved by contrast: tragedy is loved); therefore authors and actors are ashamed of being funny. The philosophical reason is: wit gives only a partial view of its object (proved by a comparison, by a typical species (pun), by contrast with wisdom and poetry); therefore authors are ashamed to be funny.

Subjects

Give an obvious and a deeper reason to prove that:

Joan of Arc deserves to be called Saint.

Bismarck's policies injured Germany.

The study of music should be obligatory.

A high-school student should read at least one book every month.

Newspapers have not lessened the influence of oratory.

You are proud to be an American.

6. The Celt's quick feeling for what is noble and distinguished gave to his poetry style; his indomitable personality gave it pride and passion; his sensibility and nervous exaltation gave it a better gift still, the gift of rendering with wonderful felicity the magical charm of nature. The forest solitude, the bubbling spring, the wild flowers, are everywhere in romance. They have a mysterious life and grace there; they are nature's own children, and utter her secret in a way which makes them something quite different from the woods, waters, and plants of Greek and Latin poetry. Now, of this delicate natural magic Celtic romance is so pre-eminent a mistress, that it seems impossible to believe the power did not come into romance from the Celts. Magic is just the word for it, — the magic of nature; not merely an honest smack of the soil, a faithful realism, — that the Germans had; but the intimate life of nature, her weird power and her fairy charm. As the Saxon names of places, with the pleasant wholesome smack of the soil in them, — Weathersfield, Thaxted, Shalford, — are to the Celtic names of places, with their penetrating, lofty beauty, — Velindra, Tyntagel, Caernarvon, — so is the homely realism of German and Norse nature to the fairy-like loveliness of Celtic nature.

— Arnold: *Celtic Literature.*

The opening sentence is transitional, summarizing the preceding paragraphs and stating the proposition of this paragraph. The reasoning is as follows: The magic of nature is everywhere in romance and not in classical poetry. Now, this magic came from the Celt because it is found in his own romances and not in the German or Norse literature. Careful definition of the term, magical charm, enables Arnold to exclude by comparison other possible sources and to deduce that the Celt was the real source.

Subjects

By defining the terms and by excluding other solutions, prove that:

Benjamin Franklin was a typical American.

The —— should be the state flower of ——.

America has the finest natural scenery.

Chemistry is the most useful of modern sciences.

The site of Washington is suitable for a Capitol.

The preservation of Classical Literature is due to medieval monasteries.

Methods of Reasoning. — Induction

EXERCISE 25

1. The best of us are conscious of being, at times, somewhat awed by the colossal institutions about us, which seem to be opposing our progress. There are those who occasionally weary of this moral suasion and sigh for something tangible; some power that they can feel and see in operation. The advancing tide you cannot mark. The gem forms unseen. The granite increases and crumbles, and you can hardly mark either process. The great change in a nation's opinion is the same. We stand here to-day, and if we look back twenty years, we can see a change in public opinion; yes, we can see a great change. Then the great statesmen had pledged themselves not to talk on this subject. They have been made to talk.

— Phillips: *Public Opinion.*

Great changes may go on unmarked except after a lapse of time, so Phillips proves by an induction from the tide, the gem, and the granite, and applies his general principle to the world of politics, where it is shown to be also true.

Subjects

Establish these general principles by a series of comparisons:

"Diligence is the mother of success." — *Don Quixote.*

Let well enough alone.

"Gently make haste."— DRYDEN.

High positions are dangerous.

Judge not a book by its cover.

2. The next thing that will strike us, after this love of clouds, is the love of liberty. Whereas the medieval was always shutting himself into castles, and behind fosses, and drawing brickwork neatly, and beds of flowers primly, our painters delight in getting to the open fields and moors; abhor all hedges and moats; never paint anything but free-growing trees, and rivers gliding "at their own sweet will"; eschew formality down to the smallest detail; break and displace the brickwork which the medieval would have carefully cemented; leave unpruned the thickets he would have delicately trimmed; and, carrying the love of liberty even to license, and the love of wildness even to ruin, take pleasure at last in every aspect of age and desolation which emancipates the objects of nature from the government of men; — on the castle wall displacing its tapestry with ivy, and spreading, through the garden, the bramble for the rose.

— RUSKIN: *Modern Painters.*

The general proposition that Ruskin proves, is: Modern art is characterized by a love of liberty. The proposition is confirmed by contrast with medieval art. In inductions where a common predicate is to be proved of many particulars, there is a likelihood of monotony. Good writers, as Ruskin here, will iterate the same idea with variety and yet with propriety. Note the idea of liberty in the passage.

Subjects

Prove these propositions by particulars, using contrast, too, if you like:

The average student shirks work.

American cities are not characterized by neatness.

The paragraphs of —— are models of good style.

The spring woods reveal treasures of delight.

Learning is a scepter to some, a bauble to others.

America is a land of inventions.

3. Just what constitutes special power and genius in a man seems often to be his blending, with the basis of his national temperament, some additional gift or grace not proper to that temperament. Shakespeare's greatness is thus in his blending an openness and flexibility of spirit, not English, with the English basis; Addison's, in his blending a moderation and delicacy, not English, with the English basis; Burke's, in his blending a largeness of view and richness of thought, not English, with the English basis. In Germany itself, in the same way, the greatness of their great Frederic lies in his blending a rapidity and clearness, not German, with the German basis; the greatness of Goethe in his blending a love of form, nobility, and dignity, — the grand style, — with the German basis. But the quick, sure, instinctive perception of the incongruous and absurd not even genius seems to give to Germany; at least, I can think of only one German of genius, Lessing (for Heine was a Jew, and no German) who shows it in an eminent degree.

— Arnold: *Celtic Literature.*

Arnold more than any other English writer iterates his ideas without change. He succeeds in bringing out clearly what he teaches, but at times his repetitions are too insistent for the printed word. Here he proves the general principle of the opening sentence by an induction, iterating the same phrase with each particular.

Subjects

From select particulars prove:

The orator wins victories by his character as well as by his argument.

American scenery has a beauty reaching to the sublime.

America should keep the good qualities of its various nationalities, without their shortcomings.

Every study of the high-school course contributes its own good to the student's education.

The diligent reader will bring into his style the peculiar excellence of every author.

Every room in the home manifests a different virtue of the true mother.

4. But Nature is ever growing. Science tells us every change is improvement. This globe, once a mass of molten granite, now blooms almost a paradise. So in man's life and history. One may not see it in his own short day. You must stand afar off to judge St. Peter's. The shadow on the dial seems motionless, but it

touches noon at last. Place the ages side by side, and see how they differ. Three quarters of the early kings of France died poor and in prison, by the dagger or poison of their rivals. The Bonapartes stole large fortunes and half the thrones of Europe, yet all died natural deaths in their beds, and though discrowned, kept their enormous wealth. When the English marched from Boston to Concord, they fired into half the Whig dwellings they passed. When Lane crossed Kansas, pursuing Missouri ruffians, he sent men ahead to put a guard at every border-ruffian's door, to save inmate and goods from harm. When Goldsmith reminded England that "a heart buried in a dungeon is as precious as that seated on a throne," there were one hundred and sixty-nine crimes punished with death. Now not only England, but every land governed by the English race, is marked by the mildness of its penal code, only one, two, or three classes of offenders being now put to death by law.

— Phillips: *Progress.*

Speakers often prove their statements by an induction of historical facts. In the present passage Phillips is trying to prove that man is making progress. After analogies from nature and art and after postulating a certain lapse of time to perceive the progress, he cites for his purpose three pairs of facts, from government, from warfare, and from legislation. The arrangement of facts in sharp contrast gives interest.

Subjects

Prove by a series of historical facts:

Education is making great advances.

Gold rules the world.

No man is good unless others are made better by him.

An American may well be proud of his country.

The pen is mightier than the sword.

"Reading makes a full man." — Bacon.

> "After wit is dearly bought,
> Let fore-wit guide thy thought." — Southwell.

5. Our writers write so well that there is little to choose between them. What they lack is that individuality, that earnestness, most personal yet most unconscious of self, which is the greatest charm of an author. The very form of the compositions of the day suggests to us their main deficiency. They are anonymous. So was it not in the literature of those nations which we consider the special standard of classical writing; so is it not with our own Classics. The Epic was sung by the voice of the living, present

poet. The drama, in its very idea, is poetry in persons. Historians begin, "Herodotus, of Halicarnassus, publishes his researches"; or, "Thucydides, the Athenian, has composed an account of the war." Pindar is all through his odes a speaker. Plato, Xenophon, and Cicero throw their philosophical dissertations into the form of a dialog. Orators and preachers are by their very profession known persons, and the personal is laid down by the Philosopher of antiquity as the source of their greatest persuasiveness. Virgil and Horace are ever bringing into their poetry their own character and tastes. Dante's poems furnish a series of events for the chronology of his times. Milton is frequent in allusions to his own history and circumstances. Even when Addison writes anonymously, he writes under a professed character, and that in a great measure his own; he writes in the first person. The "I" of the Spectator, and the "we" of the modern Review or Newspaper, are the respective symbols of the two ages in our literature.

NEWMAN: *Idea of a University.*

To prove the proposition in his second sentence, Newman adduces the generalization stated in the fifth sentence: the Classics are not anonymous, and then he proceeds to establish the principle by induction. The appropriate expression of the general predicate should be noted throughout, as also the fine epigram at the close.

Subjects

Prove the following generalizations:

Greek literature possesses masterpieces of the art of composition.

Italy is the land of eminent artists.

The plays of Shakespeare exhibit truly the various human passions.

The stories of Dickens are replete with comedy in all its manifestations.

The symbols of nations are suggestive of piercing memories (flags, eagle, shamrock, etc.).

The books of school have each its own torture for the indolent.

6. By surrounding ourselves with the original circumstances, we invent anew the orders and the ornaments of architecture, as we see how each people merely decorated its primitive abodes. The Doric temple preserves the semblance of the wooden cabin in which the Dorian dwelt. The Chinese pagoda is plainly a Tartar tent. The Indian and Egyptian temples still betray the mounds and subterranean houses of their forefathers. "The custom of making houses and tombs in the living rock," says Heeren,

in his researches on the Ethiopians, "determined very naturally the principal character of the Nubian Egyptian architecture to the colossal form which it assumed."

The Gothic church plainly originated in a rude adaptation of the forest trees with all their boughs to a festal or solemn arcade, as the bands about the cleft pillars still indicate the green withes that tied them. No one can walk in a road cut through pine woods, without being struck with the architectural appearance of the grove, especially in winter, when the barrenness of all other trees shows the low arch of the Saxons. In the woods in a winter afternoon one will see as readily the origin of the stained glass window, with which the Gothic cathedrals are adorned, in the colors of the western sky seen through the bare and crossing branches of the forest. Nor can any lover of nature enter the old piles of Oxford and the English Cathedrals, without feeling that the forest overpowered the mind of the builder, and that his chisel, his saw, and plane still reproduced its ferns, its spikes of flowers, its locust, elm, oak, pine, fir, and spruce.

The Gothic cathedral is a blossoming in stone subdued by the insatiable demand of harmony in man. The mountain of granite blooms into an eternal flower, with the lightness and delicate finish, as well as the aërial proportions and perspective, of vegetable beauty.

— EMERSON: *History.*

Emerson in this induction, proving the general statement of the first sentence, keeps his most striking instance for the end and gives it more detailed development. In a literary induction care should be taken to give the common truth varied, yet apt, expression with each particular. In a scientific induction, where clearness is the prime requisite, there is no need of such variety. What is the common truth here?

Subjects

Cite instances from experience, from history, or other reading to prove:

Successful conquerors prepare their own defeat by teaching warfare.

Memories of the American Indians still live in many names.

The child is father to the man.

No gains without pains.

Friendship is the balm as well as the seasoning of life.

The animals are provided with means of defense.

> Gently comes the world to those,
> That are cast in gentle mold. — TENNYSON: *To J. S.*

III. Refutation

52. Reply to argumentation (*refutation*) by proving the statement to be wholly untrue (*denying*) or partly untrue and so not to the point (*distinguishing*).

The fact, principle, or testimony adduced in the statement may be denied as untrue or unproved, or, if the statement be conceded to be true, it may be denied that the conclusion necessarily follows. It is not sufficient for refutation simply to deny: the denial must be proved.

EXERCISE 26

1. You, young man or maiden, complain that you have no sphere worthy of your budding powers, no scope for the energies with which your youth is rich. What a mistake! Go out in the morning of any single day, and do the simple common offices that fit themselves to your hand almost in spite of yourself, and you shall at night come home, though home mean only a cabin, laden with spoils, if invisible yet not less real, and far more precious than the spoils of wealth that the far East has yielded to adventurous spirits, or the spoils of knowledge that the patient industry of the scholar has won from ponderous tomes.

— Farrell: *Lectures.*

The writer denies the fact and then proves his denial.

Subjects

Refute the following objections:

"It is too late to improve."

"The world owes me a living."

"Reading of books is a bore."

"It will be time enough later."

"I am always misunderstood."

2. It has been said by a noble Lord on my left hand that I am running the race of popularity. If the noble Lord means by popularity that applause bestowed by after ages on good and virtuous actions, I have long been struggling in that race, to what purpose all-trying time can alone determine. But if the noble Lord means that mushroom popularity which is raised without merit and lost without a crime, he is much mistaken. I defy the noble Lord to point out a single action in my life where the popularity of the times ever had the slightest influence on my determinations. I thank

God I have a more permanent and steady rule for my conduct — the dictates of my own breast. Those that have foregone that pleasing adviser and given up their mind to be the slave of every popular impulse, I sincerely pity. I pity them still more if their vanity leads them to mistake the shouts of the mob for the trumpet of their fame. Experience might inform them that many who have been saluted with the huzzas of a crowd one day, have received their execrations the next; and many who, by the popularity of their times, have been held up as spotless patriots, have nevertheless appeared upon the historian's page, when truth has triumphed over delusion, the assassins of liberty.

— MANSFIELD: *Speeches.*

Mansfield answers the objection by distinguishing two kinds of popularity, temporary and unfounded popularity and true and permanent popularity. Both are defined, and the speaker admits one but denies the other.

Subjects

Refute by distinguishing:

"You are opposing liberty" (*cf.* license).

"You are thwarting improvements."

"Columbus was a dreamer."

"The works of Shakespeare are not popular."

3. They tell us, sir, that we are weak, — unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature has placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God, who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery! Our chains are forged. Their clanking may be heard on the plains of Boston! The war is inevitable — and let it come! — I repeat it, sir, let it come!

— PATRICK HENRY: *Speeches.*

There are four answers given to the objection: we are weak. The different answers are marked off by addressing the speaker, "sir." In the first reply, "But when shall we be stronger?" the speaker does not deny the fact, but the conclusion. He asserts that they never will be better able to cope with the foe. In the second and third reply he denies the fact; in the last instance he again denies the conclusion: Even if they are weak, it is too late to withdraw.

Subjects

Refute, by denying fact and conclusion:

We cannot learn ——; therefore don't try.

It is hard to become a speaker, etc.; therefore give up the attempt.

Politics cannot be made pure; therefore away with reform.

Prohibition does not prohibit; do not strive for it.

It is impossible to abolish war; universal peace is a dream.

4. But we are told that the government is weak. That is most true; and I believe that almost all that we are tempted to blame in the conduct of the government is to be attributed to weakness. But let us consider what the nature of this weakness is. Is it that kind of weakness which makes it our duty to oppose the government? Or is it that kind of weakness which makes it our duty to support the government? Is it intellectual weakness, moral weakness, the incapacity to discern, or the want of courage to pursue, the true interest of the nation? Such was the weakness of Mr. Addington, when this country was threatened with invasion from Boulogne. Such was the weakness of the government which sent out the wretched Walcheren expedition, and starved the Duke of Wellington in Spain; a government whose only strength was shown in prosecuting writers who exposed abuses, and in slaughtering rioters whom oppression had driven into outrage. Is that the weakness of the present government? I think not. As compared with any other party capable of holding the reins of government, they are deficient neither in intellectual nor in moral strength. On all great questions of difference between the Ministers and the Opposition, I hold the Ministers to be in the right. When I see how manfully that struggle is maintained by Lord Melbourne, when I see that Lord Russell has excited even the admiration of his opponents by the heroic manner in which he has gone on, year after year, in sickness and domestic sorrow, fighting the battle of Reform, I am led to the conclusion that the weakness of the Ministers is of that sort which makes it our duty to give them, not opposition, but support; and that support is my purpose to afford to the best of my ability.

— MACAULAY: *Edinburgh Election.*

Macaulay refutes the opening statement by distinguishing. The distinction is found in the fourth sentence and defined in the next sentence. The untrue sense of the term, weak, is rejected by this reasoning: weakness to be opposed is either intellectual or moral (defined and proved); but the government's weakness is neither intellectual nor moral (proved); therefore the government's weakness is not one to be opposed.

Subjects

Separate truth from untruth in these statements:

The writing of exercises is weariness.

Animals have no rights.

American Literature is an imitation.

Bismarck brought to his nation universal recognition.

Knowledge is power.

The greatest men are the simplest.

5. The Duke of Wellington is not, I am inclined to believe, a man of excitable temperament. His mind is of a cast too martial to be easily moved; but, notwithstanding his habitual inflexibility, I cannot help thinking, that, when he heard his countrymen (for we are his countrymen) designated by a phrase as offensive as the abundant vocabulary of his eloquent confederate could supply — I cannot help thinking that he ought to have recollected the many fields of fight in which we have been contributors to his renown. Yes, "the battles, sieges, fortunes," that he has passed, ought to have brought back upon him — he ought to have remembered — that, from the earliest achievement in which he displayed that military genius which has placed him foremost in the annals of modern warfare, down to that last and surpassing combat, which has made his name imperishable — from Assaye to Waterloo, — the Irish soldiers, with whom our armies are filled, were inseparable auxiliaries to the glory with which his unparalleled successes have been crowned. Whose were the athletic arms that drove your bayonets at Vimiera through those phalanxes that never reeled in the shock of war before? What desperate valor climbed the steeps and filled the moats of Badajos? All — all his victories should have rushed and crowded back upon his memory: — Vimiera, Badajos, Salamanca, Albuera, Toulouse, and last of all the greatest! — Tell me, for you were there, — I appeal to the gallant soldier before me, from whose opinions I differ, but who bears, I know, a generous heart in an intrepid breast; tell me, for you must needs remember, on that day, when the destinies of mankind were trembling in the balance — while death fell in showers upon them — when the artillery of France, levelled with the precision of the most deadly science, played upon

them — when her legions, incited by the voice, and inspired by the example, of their mighty leader, rushed again and again to the onset — tell me, if, for an instant, when to hesitate for that instant was to be lost, the "aliens" blenched? And when at length the moment for the last and decisive movement had arrived, and the valor which had so long been wisely checked was at length let loose — when, with words familiar but immortal, the great captain exclaimed: "Up, lads, and at them!" — tell me, if Ireland, with less heroic valor than the natives of your own glorious Isle, precipitated herself upon the foe? The blood of England, of Scotland, and of Ireland, flowed in the same stream — on the same field. When the still morning dawned, their dead lay cold and stark together — in the same deep pit their bodies were deposited; — the green corn of spring is now breaking from their commingled dust — the dew falls from heaven upon their union in the grave. Partakers in every peril — in the glory shall we not be permitted to participate? and shall we be told as a requital, that we are estranged from the noble country for whose salvation our life-blood was poured out?

— Sheil: *Speeches.*

This persuasive refutation denies the fact, asserted in Parliament by Lord Lyndhurst, that the Irish were aliens. Sheil confirms his denial by facts in the life of Wellington, especially by the battle of Waterloo. The vehemence, the direct appeal to the listeners, the concrete details, are some of the reasons why this passage is justly celebrated.

Subjects

Refute vigorously these statements:

"Americans are mere money makers."

"The study of the classics is a waste of time."

"Democracy is a failure."

"Poetry is useless."

6. This is not the only point on which the noble lord's speech is quite at variance with his own conduct. He appeals to the fifth article of the Treaty of Union. He says that, if we touch the revenues and privileges of the Established Church, we shall violate that article; and to violate an article of the Treaty of Union is, it seems, a breach of public faith of which he cannot bear to think. But, sir, why is the fifth article to be held more sacred than the fourth, which fixes the number of Irish members who are to sit in this House? The fourth article, we all know, has been altered. And who brought in the bill in which was altered that article? The noble lord himself.

— Macaulay: *State of Ireland.*

Here is exemplified a kind of refutation often used by speakers. It consists in proving a contradiction between the opponent's former acts and principles and his present course (*personal argument*). It does not touch the argument directly, but indirectly, by trying to discredit the opponent.

Subjects

Attack for inconsistency:

Caesar ambitioning a crown.

A student interested in sport and not in study.

The attitude of labor towards capital (or *vice versa*).

A guilty nation's condemnation of another nation.

A mother's treatment of her own and a neighbor's child.

7. Only this morning the opponents of our plan circulated a paper in which they confidently predict that free competition will do all that is necessary, if we will only wait with patience. Why, we have been waiting ever since the Heptarchy. How much longer are we to wait? Till the year 2847? Or till the year 3847? That the experiment has as yet failed you do not deny. And why should it have failed? Has it been tried in unfavorable circumstances? Not so; it has been tried in the richest, and in the freest, and in the most charitable country in all Europe. Has it been tried on too small a scale? Not so: millions have been subjected to it. Has it been tried during too short a time? Not so; it has been going on during ages. The cause of the failure, then, is plain. Our whole system has been unsound. We have applied the principle of free competition to a case to which that principle is not applicable.

—MACAULAY: *Education.*

In the refutation Macaulay denies with scorn that the system of competition in education has not had a fair trial, and then by a process of *elimination*, rejecting other possible reasons, he arrives at the real cause, the system itself.

Subjects

By eliminating all excuses, refute the defense of:

A bad administration.

A defective machine.

A poor athletic team.

The blameworthy career of some one.

An unsuccessful campaign or movement.

8. They find the Briton better off than the Pole; and they immediately come to the conclusion that the Briton is so well off because his bread is dear, and the Pole is ill off because his bread is cheap. Why, is there a single good which in this way I could not prove to be an evil, or a single evil which I could not prove to be a good? Take lameness. I will prove that it is the best thing in the world to be lame: for I can show you men who are lame, and yet much happier than many men who have the full use of their legs. I will prove health to be a calamity. For I can easily find you people in excellent health whose fortunes have been wrecked, whose character has been blasted, and who are more wretched than many invalids. But is that the way in which any man of common sense reasons? No; the question is: Would not the lame be happier if you restored to him the use of his limbs? would not the healthy man be more wretched if he had gout and rheumatism in addition to all his other calamities? Would not the Englishman be better off if food were as cheap here as in Poland? Would not the Pole be more miserable if food were as dear in Poland as here? More miserable indeed he would not long be, for he would be dead in a month.

— MACAULAY: *Corn Laws.*

A striking refutation may sometimes be made, as here, by showing the *absurd consequences* that would follow from the opponent's contention.

Subjects

Refute by absurd consequences:

School should be closed because some have fallen sick there.

Many have succeeded without Latin and Greek; therefore their study is useless.

I can hire some one to write for me. Why should I learn composition?

Of what use is poetry? Few, if any, have made a living at it.

The post office is carried on at a loss and should be abolished.

Take the ballot away from women. They are not using it.

CHAPTER VIII

PERSUASION

53. The purpose of persuasion is to procure action through language. Persuasion, exciting the emotions by presenting the good or evil of a course, endeavors to cause in the will a resolution to follow or avoid that course.

Argumentation convinces the mind, and where the truth is clearly shown, it is accepted by the mind without other aid; but when the will is called upon to resolve and to act, especially where the writer or speaker strives to influence large numbers, the evidence of truth is of itself usually not sufficient. The emotions of love and hate, desire and fear, joy and sadness, hope and despair, pity and anger, are required to effect results. These emotions are the source of most action in daily life. For abiding results the language of persuasion must indeed prove convincingly the good or evil, but it does so in warm and imaginative and impassioned diction rather than by cold and formal logic. Argumentation presents proofs for an assertion; persuasion offers motives for a course of action.

I. The Motives

54. Accumulate for motives select circumstances, significant parts and striking effects of your subject (*accumulation of detail*).

Experience proves that the emotions are aroused where the imagination sees vividly the good or evil, and the imagination is reached not by general and abstract statements but by concrete detail. One word, "fire," is enough to excite emotions where the danger is imminent, but in most cases where the speaker or writer wishes action, there is no such keen realization of its necessity.

Hence choice details, given with some fullness, are required to intensify the feelings. Motives should be arranged in the order of importance (*climax*), the last receiving fullest and most forceful expression (*proportion*)

EXERCISE 27

1. Mr. President, I shall enter on no encomium upon Massachusetts; she needs none. There she is, behold her, and judge for yourselves. There is her history; the world knows it by heart. The past, at least, is secure. There is Boston, and Concord, and Lexington, and Bunker Hill; and there they will remain forever. The bones of her sons, falling in the great struggle for Independence, now lie mingled with the soil of every State from New England to Georgia; and there they will lie forever. And, sir, where American Liberty raised its first voice, and where its youth was nurtured and sustained, there it still lives in the strength of its manhood and full of its original spirit. If discord and disunion shall wound it; if party strife and blind ambition shall hawk at and tear it; if folly and madness, if uneasiness under salutary and necessary restraint, shall succeed in separating it from that Union by which alone its existence is made sure; it will stand, in the end, by the side of that cradle in which its infancy was rocked; it will stretch forth its arm with whatever of vigor it may still retain, over the friends who gather round it; and it will fall at last, if fall it must, amidst the proudest monuments of its own glory and on the very spot of its origin.

— WEBSTER: *To Hayne.*

Webster awakens admiration for his State by recounting its past and present struggle for liberty and intensifies the feeling through pity at its future fate if it should lose liberty and union. The historic names, the personification, the concrete terms (bones, voice, cradle, etc.), are effective means of arousing the desired emotion.

Subjects

With change of details and of pictures, awaken:

Admiration for your own State or City.
Enthusiasm for —— Literature.
Pity for the —— Nation.
Joy in the achievements of art or science.
Sorrow for the career of ——.
Gladness in the scenery of ——.

2. All history is full of revolutions, produced by causes similar to those which are now operating in England. A portion of the community which had been of no account, expands and becomes strong. It demands a place in the system, suited, not to its former weakness, but to its present power. If this is granted, all is well. If this is refused, then comes the struggle between the young energy of one class and the ancient privileges of another. Such was the struggle of our North American colonies against the mother country. Such was the struggle which the Third Estate of France maintained against the aristocracy of birth. Such was the struggle which the Roman Catholics of Ireland maintained against the aristocracy of creed. Such is the struggle which the free people of color in Jamaica are now maintaining against the aristocracy of skin. Such, finally, is the struggle which the middle classes in England are maintaining against an aristocracy of mere locality, against an aristocracy, the principle of which is to invest a hundred drunken potwallopers in one place, or the owner of a ruined hovel in another, with powers which are withheld from cities renowned to the furthest ends of the earth for the marvels of their wealth and of their industry.

— MACAULAY: *Reform.*

Macaulay accumulates historical precedents which are convincing as arguments and persuasive as motives for reform. The concrete presentation of his own case in the last sentence is effective and likely to excite contempt for the conditions then existing.

Subject

Cite precedents and apply to your purpose:

Success in oratory comes as the reward of industry.

Sacrifice is the price you must pay for character.

This measure (any law or resolution) has stood the test of time.

Militarism is the curse of civilization.

In union there is strength.

Do what you ought, come what may.

3. Hereafter, when these things shall be history, your age of thraldom, your sudden resurrection, commercial redress, and miraculous armament, shall the historian stop at liberty, and observe, that here the principal men among us were found wanting, were awed by a weak ministry, bribed by an empty treasury; and when liberty was within their grasp, and her temple opened its folding doors, fell down, and were prostituted at the threshold?

I might, as a constituent, come to your bar and demand my liberty. I do call upon you by the laws of the land, and their violation; by the instructions of eighteen counties; by the arms, inspiration, and providence of the present moment — tell us the rule by which we shall act; assert the law of Ireland; declare the liberty of the land. I will not be answered by a public lie, in the shape of an amendment; nor, speaking for the subjects' freedom, am I to hear of faction. I wish for nothing but to breathe in this our island, in common with my fellow-subjects, the air of liberty. I have no ambition, unless it be to break your chain and contemplate your glory. I never will be satisfied so long as the meanest cottager in Ireland has a link of the British chain clanking to his rags. He may be naked, he shall not be in irons. And I do see the time at hand; the spirit is gone forth; the Declaration of Rights is planted; and though great men should fall off, yet the cause shall live; and though he who utters this should die, yet the immortal fire shall outlast the humble organ who conveys it, and the breath of liberty, like the word of the holy man, will not die with the prophet, but survive him.

— GRATTAN: *Irish Rights.*

This is the last paragraph of the speech and summarizes in pointed and imaginative language the situation and the arguments. Grattan rejects all substitutes and demands full liberty. The iteration of his claim of liberty obversely and figuratively is well done. Have in the exercises similar figures but not the same as in the model.

Subjects

Urge, as if concluding a speech:

Become readers of good books.

The city government must reform.

Loyalty is the duty of every citizen.

Build the —— monument, etc.

Practice and you will be perfect in ——.

The study of —— must continue.

Victory must be ours. (Imagined speech of any leader of history or of experience.)

4. My Lords, this ruinous and ignominious situation, where we can not act with success, nor suffer with honor, calls upon us to remonstrate in the strongest and loudest language of truth, to rescue the ear of majesty from the delusions which surround it. The desperate state of our arms abroad is in part known. No man thinks more highly of them than I do. I love and honor the English

troops. I know their virtues and their valor. I know they can achieve anything except impossibilities; and I know that the conquest of English America is an impossibility. You can not, I venture to say it, you can not conquer America. Your armies in the last war effected everything that could be effected; and what was it? It cost a numerous army, under the command of a most able general, now a noble Lord in this House, a long and laborious campaign, to expel five thousand Frenchmen from French America. My Lords, you can not conquer America. What is your present situation there? We do not know the worst; but we know that in three campaigns we have done nothing and suffered much. Besides the sufferings, perhaps total loss of the Northern force, the best appointed army that ever took the field, commanded by Sir William Howe, has retired from the American lines. He was obliged to relinquish his attempt, and with great delay and danger to adopt a new and distinct plan of operations. We shall soon know, and in any event have reason to lament, what may have happened since. As to conquest, therefore, my lords, I repeat, it is impossible. You may swell every expense and every effort still more extravagantly; pile and accumulate every assistance you can buy or borrow; traffic and barter with every little pitiful German prince that sells and sends his subjects to the shambles of a foreign prince; your efforts are forever vain and impotent — doubly so from this mercenary aid on which you rely; for it irritates, to an incurable resentment, the minds of your enemies, to overrun them with the mercenary sons of rapine and plunder, devoting them and their possessions to the rapacity of hireling cruelty! If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms — never — never — never.

— Chatham: *Address to the Throne.*

This stirring passage accumulates circumstances and effects, which are at the same time proofs and motives. Chatham strives to awaken despair, "desperate state," by showing the evil and the impossibility of removing it. The paragraph is divided into four parts by the repeated proposition, "You cannot conquer America." The first part states what the speaker wishes to do and gives praise to the English troops in order to offset any prejudice against his subsequent position. The other three parts set forth the past, present, and future attempts. Note the doubling of words. The use of two words where one would do is more in place in the spoken than in the written word, but the practice is liable to abuse and should be confined to important ideas and to special purposes. At the close here the impotence of all effort is scornfully stressed by the synonyms.

Subjects

After each apt division of the motives repeat:

You can all become writers of good English.

Americans, you must not permit lynching to go on.

The law of —— must be observed.

Who will refuse to help the cause of ——?

Citizens of ——, make your city the best in the land.

Friends, —— never wrote a better book than ——.

Don't put off to-morrow what you can do to-day.

5. Had a stranger, at this time, gone into the province of Oude, ignorant of what had happened since the death of Sujah Dowlah — that man who, with a savage heart, had still great lines of character; and who, with all his ferocity in war, had yet, with a cultivating hand, preserved to his country the riches which it derived from benignant skies and a prolific soil; if this stranger, ignorant of all that had happened in the short interval, and observing the wide and general devastation, and all the horrors of the scene — of plains unclothed and brown - of vegetables burned up and extinguished — of villages depopulated and in ruins — of temples unroofed and perishing — of reservoirs broken down and dry; he would naturally inquire, what war has thus laid waste the fertile fields of this once beautiful and opulent country? — what civil dissensions have happened, thus to tear asunder and separate the happy societies that once possessed these villages? what disputed succession, what religious rage, has with unholy violence, demolished those temples, and disturbed fervent, but unobtruding piety, in the exercise of its duties? what merciless enemy has thus spread the horrors of fire and sword? — what severe visitation of Providence has dried up the fountain, and taken from the face of the earth every vestige of verdure? Or, rather, what monsters have stalked over the country, tainting and poisoning, with pestiferous breath, what the voracious appetite could not devour?

To such questions, what must be the answer? No wars have ravaged these lands, and depopulated these villages — no civil discords have been felt — no severe affliction of Providence, which, while it scourged for the moment, cut off the sources of resuscitation — no voracious and poisoning monsters: no! all this has been accomplished by the friendship, generosity, and kindness of the English nation. They have embraced us with their protecting arms, and, lo! — those are the fruits of their alliance.

— SHERIDAN: *Warren Hastings.*

Sheridan, to bring about the impeachment of Warren Hastings, excites horror by a multiplicity of evil details.

Subjects

Describe:

The blessings of a good administration in order to continue it.
The many goods of America — to praise its policies.
The horrors of a vice — to urge its check.
The disaster of a fire — in order to remove negligence.
The marvels of some invention — to praise the inventor.
The good effects of a book — to honor the writer.

6. Yes, among the nations of the earth, Ireland, stands number one in the physical strength of her sons, and in the beauty and purity of her daughters. Ireland, land of my forefathers, how my mind expands, and my spirit walks abroad in something of majesty, when I contemplate the high qualities, inestimable virtues, the true purity and piety, and religious fidelity of the inhabitants of your green fields and productive mountains. Oh, what a scene surrounds us! It is not only the countless thousands of brave and active and peaceable and religious men that are here assembled, but nature herself has written her character with the finest beauty in the verdant plains that surround us. Let any man run round the horizon with his eye, and tell me if created nature ever produced anything so green and so lovely, so undulating, so teeming with production. The richest harvests that any land can produce are those reaped in Ireland; and then here are the sweetest meadows, the greenest fields, the loftiest mountains, the purest streams, the noblest rivers, the most capacious harbors — and her water power is equal to turn the machinery of the whole world. Oh, my friends, it is a country worth fighting for — it is a country worth dying for; but above all, it is a country worth being tranquil, determined, submissive and docile for. Disciplined as you are in obedience to those who are breaking the way, and trampling down the barriers between you and your constitutional liberty, I will see every man of you having a vote, and every man of you protected by the ballot from the agent or landlord. I will see labor protected, and every title to possession recognised, when you are industrious and honest. I will see prosperity again throughout your land — the busy hum of the shuttle and the tinkling of the smithy shall be heard again. We shall see the nailer employed even until the middle of the night, and the carpenter covering himself with his chips. I will see prosperity in all its gradations spreading through a happy, contented, religious land. I will hear the hymn of a happy people go forth at sunrise to God in praise of his mercies — and I will see the evening sun set down amongst the uplifted hands of a religious and free population. Every blessing that man can bestow and religion can confer upon the faithful heart, shall spread throughout the land.

Stand by me — join with me — I will say, be obedient to me, and Ireland shall be free.

— O'Connell: *At Mullaghmast.*

O'Connell by accumulated detail awakens in his hearers a love of their country and a desire for its future welfare. Obedience to himself, as a necessary means to the desired end, is the action which the speaker urges. "Your country in its present good and future prosperity is worth being obedient for." Note the concrete and picturesque details.

Subjects

Urge with concrete details:

Greek literature in present and future good is worth working for.

Your school calls for your loyalty.

The career of —— deserves praise (or contempt).

The sweat-shops must go.

For evil moving pictures, good ones must be introduced.

Strikes must be replaced by better means of adjusting differences.

The Motives (*continued*)

55. Seek for motives for action in other things (*comparison*) like the subject (*resemblance*), or different from the subject (*contrast*), or in men's actions of the past (*historical examples*).

The things taken for comparison or contrast and the examples should be such as in themselves stir the feelings, and, as fire kindles fire, the emotion already present can be applied to the desired action.

EXERCISE 28

1. In conversation you will find your advantage in being just yourself, standing or sitting as the case may require, in your own natural dimensions; not strutting or standing on tiptoe, or on some concealed footstool, trying to achieve the impossibility of adding a cubit to your mental stature, and succeeding at best only in deluding others into the notion that you have achieved it, which is a very different thing. Be yourself. If that self be foolish and ignorant, I do not say, be satisfied with yourself. But rather strive to remove the ignorance and foolishness than, remaining ignorant and foolish, to simulate knowledge and wisdom.

— Farrell: *Lectures.*

There is here a quiet persuasiveness adapted to the essay. In the speech, as may be seen from other passages in this exercise, more vehemence is found. Exaggeration in talk is in the model compared to a ludicrous attempt at enlarging one's bodily stature. Comparisons are often weak as arguments, but their power for emotional effect is very great.

Subjects

Persuade to these actions by comparisons:

Be polite at table.

Stand erect and put back your shoulders.

Learn to articulate distinctly.

Master one thing at a time.

Take corrections in good part.

Face tasks cheerfully.

2. Sir, great emergencies demand severe sacrifices, and the laws of nations, not to say the injunctions of leaders, have been disobeyed when they stood in the way of liberty. Be it yours to imitate the example of one whom the historian has immortalized and the true patriot most reveres. Two thousand years since, Pelopidas and Epaminondas stood accused for disobedience of the public orders. Pelopidas with craven soul, bowed before his accusers, confessed his guilt and hardly obtained forgiveness. Epaminondas — how brilliant, how inspiriting is the contrast — exulting in the act for which he was arraigned, confronted his accusers and declared he was ready to meet his death if on his monument would be inscribed — "He wasted Laconia, the territory of the enemy — he united the Arcadians — restored liberty to Greece — and did so against his country's will." Which of these two men shall be your model? I should not inquire. I do not fear that a spirit of servile sycophancy will win you to the imitation of the former, for I know that a spirit of heroic honesty will prompt you to the emulation of the latter.

— MEAGHER: *Speeches.*

Example is always persuasive. In this passage there are two examples, set off by contrast, one to be avoided, the other to be followed. The action to which Meagher would persuade is stated in the opening sentence, and he tries to awaken contempt of servility and emulation of heroism.

Subjects

Excite:

Patriotism to serve the country (Benedict Arnold and Commodore Barry).

Enthusiasm for missions (Hyde and Damien).

Courage to face peril (a less venturesome mariner and Columbus).

Desire for success in oratory (a contemporary and Demosthenes).

Eagerness to excel in composition.

Hope to be successful in any business or profession.

3. When at length Hyder Ali found that he had to do with men who either would sign no convention, or whom no treaty and no signature could bind, and who were determined enemies of human intercourse itself, he decreed to make the country possessed by these incorrigible and predestinated criminals a memorable example to mankind. He resolved, in the gloomy recesses of a mind capacious of such things, to leave the whole Carnatic an everlasting monument of vengeance, and to put perpetual desolation as a barrier between him and those against whom the faith which holds the moral elements of the world together was no protection. He became at length so confident of his force, so collected in his might, that he made no secret whatsoever of his dreadful resolution. Having terminated his disputes with every enemy and every rival, who buried their mutual animosities in their common detestation against the creditors of the Nabob of Arcot, he drew from every quarter whatever a savage ferocity could add to his new rudiments in the arts of destruction; and compounding all the materials of fury, havoc, and desolation into one black cloud, he hung for a while on the declivities of the mountains. While the authors of all these evils were idly and stupidly gazing on this menacing meteor, which blackened all their horizon, it suddenly burst, and poured down the whole of its contents upon the plains of the Carnatic. Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and which no tongue can adequately tell. All the horrors of war before known or heard of were mercy to that new havoc. A storm of universal fire blasted every field, consumed every house, destroyed every temple. The miserable inhabitants, flying from their flaming villages, in part were slaughtered; others, without regard to sex, to age, to the respect of rank, or sacredness of function; fathers torn from children, husbands from wives, enveloped in a whirlwind of cavalry, and, amid the goading spears of drivers and the trampling of pursuing horses, were swept into captivity, in an unknown and hostile land. Those who were able to evade this tempest fled to the walled cities, but, escaping from fire, sword, and exile, they fell into the jaws of famine.

— Burke: *Nabob of Arcot's Debts.*

The passage is forceful by accumulation of detail and by a comparison, "black cloud," which is suggested throughout and adds to the horror of the scene. What words suggest the comparison? The description

was intended to excite hatred against the "authors of all these evils," especially against Warren Hastings, whom Burke was impeaching. Have in mind, while writing, the action you desire to bring about and excite the right emotion.

Subjects

Describe with choice details and apt comparison:

The spread of Christianity (sunrise, planting, and harvesting).

Education in the United States (building of a church).

Printing Press (light in the night).

Growth of some evil (plague, poison).

Rights of labor (tide, army).

The building of American ships.

4. Happy Americans, while the whirlwind flies over one quarter of the globe, and spreads everywhere desolation, you remain protected from its baneful effects by your own virtues and the wisdom of your government. Separated from Europe by an immense ocean, you feel not the effects of these prejudices and passions which convert the boasted seats of civilization into scenes of horror and bloodshed. You profit by the folly and madness of the contending nations, and afford in your more congenial clime an asylum to those blessings and virtues which they wantonly contemn or wickedly exclude from their bosom. Cultivating the arts of peace, under the influence of freedom, you advance by rapid strides to opulence and distinction; and if, by any accident, you should be compelled to take part in the present unhappy contest; if you should find it necessary to avenge insult, or repel injury, the world will bear witness to the equity of your sentiments and the moderation of your views; and the success of your arms will, no doubt, be proportioned to the justice of your cause.

— Fox: *On the King's Speech.*

The effect of contrast in giving definite outline to the good and evil and in intensifying the motives is well illustrated here, but the passage has too much of the abstract to gain the best results.

Subjects

Bring out by contrast the desired emotion:

Unhappy the students to whom the literature of Greece is unknown.

Happy are those who have had the advantage of travel.

You are blessed who live in ——.

Pitiful is the lot of the drunkard.
Be hopeful even when all seems lost.
Have the courage of your convictions.

5. This was the work of seven years. Let us pause a moment, and find something to measure him by. You remember Macaulay says, comparing Cromwell with Napoleon, that Cromwell showed the greater military genius, if we consider that he never saw an army till he was forty; while Napoleon was educated from a boy in the best military schools in Europe. Cromwell manufactured his own army; Napoleon at the age of twenty-seven was placed at the head of the best troops Europe ever saw. They were both successful; but, says Macaulay, with such disadvantages, the Englishman showed the greater genius. Whether you allow the inference or not, you will at least grant that it is a fair mode of measurement. Apply it to Toussaint. Cromwell never saw an army till he was forty; this man never saw a soldier till he was fifty. Cromwell manufactured his own army — out of what? Englishmen, — the best blood in Europe. Out of the middle class of Englishmen, — the best blood of the island. And with it he conquered what? Englishmen, — their equals. This man manufactured his army out of what? Out of what you call the despicable race of negroes, debased, demoralized by two hundred years of slavery, one hundred thousand of them imported into the island within four years, unable to speak a dialect intelligible even to each other. Yet out of this mixed, and, as you say, despicable mass, he forged a thunderbolt and hurled it at what? At the proudest blood of Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now, if Cromwell was a general, at least this man was a soldier. I know it was a small territory; it was not as large as the continent; but it was as large as that Attica, which, with Athens for a capital, has filled the earth with its fame for two thousand years. We measure genius by quality, not by quantity.

PHILLIPS: *Toussaint L'Ouverture.*

Phillips wishes to persuade his audience that the negro of San Domingo deserves their admiration, and begins with the examples of Cromwell and Napoleon to whom his audience would concede admiration. This admiration Phillips directs upon his hero. What elements of force are found here? Note how the emphatic word is made to stand out by the question before it (out of what? — at what?). The closing epigram rounds off a good paragraph of persuasion. Phillips establishes his

standard of measurement by comparing Cromwell and Napoleon in age and in army, and then applies the standard to Toussaint, in age, in army, in results.

Subjects

Excite by contrast with others of a like class:

Admiration for Columbus, O'Connell, the Apostles, etc.
Contempt for Benedict Arnold.
Love for a school or city.
Pity for a criminal's wife.
Anger at the cruelty of a conqueror.
Joy over the successful studies of some hard worker.

6. Where should the scholar live? In solitude, or in society? In the green stillness of the country, where he can hear the heart of Nature beat; or in the dark, gray city, where he can hear and feel the throbbing heart of men? I will make answer for him, and say, in the dark, gray city. Oh, they do greatly err who think that the stars are all the poetry which cities have; and, therefore, that the poet's only dwelling should be in sylvan solitudes, under the green roof of trees. Beautiful, no doubt, are all forms of Nature, when transfigured by the miraculous power of poetry; hamlets and harvest fields, and nut-brown waters flowing ever under the forest vast and shadowy, with all the sights and sounds of rural life. But, after all, what are these but the decorations and painted scenery in the great theater of human life? What are they but the coarse materials of the poet's song? Glorious, indeed, is the world of God around us, — but more glorious the world of God within us. There lies the land of song; there lies the poet's native land. The river of life, that flows through streets tumultuous, bearing along so many gallant hearts, so many wrecks of humanity; the many homes and households, each a little world in itself, revolving round its fireside, as a central sun; all forms of human joy and suffering, brought into that narrow compass; and to be in this and be a part of this; acting, thinking, rejoicing, sorrowing with his fellow-men; — such, such should be the poet's life. If he would describe the world, he should live in the world. The mind of the scholar, also, if you would have it large and liberal, should come in contact with other minds. It is better that his armor should be somewhat bruised even by rude encounters, than hang forever rusting on the wall. Nor will his themes be few and trivial, because apparently shut-in between the walls of houses, and having merely the decorations of street scenery. A ruined character is as picturesque as a ruined castle. There are dark abysses and yawning gulfs in the human heart, which can be rendered passable only by bridging them

over with iron-nerves and sinews; as island channels and torrent ravines are spanned with chain bridges. These are the great themes of human thought; not green grass, and flowers, and moonshine. Besides, the mere external forms of Nature we make our own, and carry with us into the city, by the power of memory.

— LONGFELLOW.

This is an effective form of paragraph for earnest debate and for persuasion. The clear and pointed presentation of the question, the contrast and the lively tone, and the concrete pictures are all good. Some of the vocabulary, however, and some of the descriptive details are too ornate for ordinary occasions.

Subjects

With lively contrast debate concretely:

What course should the student follow, elective or prescribed?
Which develops better the imagination, fiction or poetry?
Which did more for the world, Rome or Greece?
Who was the better writer, Hawthorne or Irving?
So of any two individuals, professions, trades, cities, centuries, etc.

II. The Style

56. Speak to the hearer or reader (*directness*) by *imperatives*, personal address (*vocative*), by *rhetorical questions*, by *exclamations*, by questions and answer (*dialog*).

These and other rhetorical figures are part of the language of emotion. Excited people in everyday life resort to them, and rhetoricians have classified and named them. But to use them where there are no solid grounds for the emotions is affectation. Directness and figurative language are naturally more used in the spoken than in the printed word.

EXERCISE 29

1. I have not allowed myself, sir, to look beyond the Union to see what might lie hidden in the dark recess behind. I have not coolly weighed the chances of preserving liberty, when the bonds that unite us together shall be broken asunder. I have not accustomed myself to hang over the precipice of disunion, to see whether, with my short sight, I can fathom the depth of the abyss below;

nor could I regard him as a safe counsellor in the affairs of this government, whose thought should be mainly bent on considering, not how the Union should be best preserved, but how tolerable might be the condition of the people when it should be broken up and destroyed. While the Union lasts, we have high, exciting, gratifying prospects spread out before us, — for us and our children. Beyond that, I seek not to penetrate the veil. God grant that, in my day, at least, that curtain may not rise! God grant that on my vision never may be opened what lies behind! When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, nor a single star obscured; bearing for its motto, no such miserable interrogatory as "What is all this worth?" nor those other words of delusion and folly, "Liberty first, and Union afterwards"; but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land and in every wind under the whole heavens, that other sentiment, dear to every true American heart, — Liberty and Union, now and forever, one and inseparable!

WEBSTER: *To Hayne.*

The fullness of expression called for in persuasion is well exemplified in this conclusion of Webster's famous speech. Amplification is not in place in argumentative passages. Clearness is sufficient for truth; insistence is needed for good or evil. Only the chief ideas, however, should be given such space. Here Webster contrasts his opponent's view, the possibility of disunion, with his own view, the perpetuity of union. By a number of hateful comparisons, "dark recess," "broken bonds," "precipice," etc., he iterates the horror of disunion. He then gives in sharp opposition the bright picture of union. Instead of saying, May I see a united country? he presents the idea more feelingly under the imaginative vision of the flag upon the folds of which with dramatic vividness he again contrasts the two views.

Subjects

Insist on the idea with variety and embody it concretely in a symbol or in a part or in a species:

Do not abolish the classics, but keep them (vision of Homer, dawn of literature).

We looked for joy; we have sorrow at ——'s death (vision of tomb).

Christianity must not fail but must persist (vision of a church).

Horrors of divorce; beauty of marriage (vision of a home).

Sweetness of peace; horror of war (vision of a battlefield).

2. And all this without an intelligible motive. All this because you may gain a better peace a year or two hence! So that we are called upon to go on merely as a speculation. We must keep Bonaparte for some time longer at war, as a state of probation. Gracious God, sir! is war a state of probation? Is peace a rash system? Is it dangerous for nations to live in amity with each other? Are your vigilance, your policy, your common powers of observation, to be extinguished by putting an end to the horrors of war? Cannot this state of probation be as well undergone without adding to the catalog of human sufferings? "But we must pause!" What! must the bowels of Great Britain be torn out — her best blood be spilled — her treasure wasted — that you may make an experiment? Put yourself, oh! that you would put yourselves in the field of battle, and learn to judge of the sort of horrors that you excite! In former wars a man might, at least, have some feeling, some interest, that served to balance in his mind the impressions which a scene of carnage and of death must inflict. If a man had been present at the battle of Blenheim, for instance, and had inquired the motive of the battle, there was not a soldier engaged who could not have satisfied his curiosity, and even, perhaps, allayed his feelings. They were fighting, they knew, to repress the uncontrolled ambition of the Grand Monarch. But if a man were present now at a field of slaughter, and were to inquire for what they were fighting — "Fighting!" would be the answer; "they are not fighting; they are pausing." "Why is that man expiring? Why is that other writhing with agony? What means this implacable fury?" The answer must be, "You are quite wrong, sir, you deceive yourself — they are not fighting — do not disturb them — they are merely pausing! This man is not expiring with agony — that man is not dead — he is only pausing! Lord help you, sir! they are not angry with one another; they have no cause of quarrel; but their country thinks that there should be a pause. All that you see, sir, is nothing like fighting — there is no harm, nor cruelty, nor bloodshed in it whatever: it is nothing more than a political pause! It is merely to try an experiment — to see whether Bonaparte will not behave himself better than heretofore; and in the mean time we have agreed to a pause, in pure friendship!" And is this the way, sir, you show yourselves the advocates of order? You take up a system calculated to uncivilize the world — to destroy order — to trample on religion — to stifle in the heart, not merely the generosity

of noble sentiment, but the affections of social nature; and in the prosecution of this system you spread terror and devastation all around you.

— Fox: *Napoleon's Overtures.*

This passage at the close of Fox's speech is a bitterly ironical attack on Pitt's refusal to treat with Napoleon. Fox graphically dramatizes a scene on the battle-field, sets it off by a contrast and makes it vivid by many figures of style. He would excite shame and horror by forcefully presenting the absurd folly of Pitt's course. In the exercises select the alleged defense of the abuse and iterate it ironically as Fox does with the word "pausing."

Subjects

Attack these abuses:

Drinking ("Promote good fellowship").
Excessive novel reading ("Improving the mind").
Divorce ("Personal liberty").
Anger ("Asserting our rights").
Pride ("Upholding our dignity").
Lynching.

3. Show me a remedy beside the ballot, and I will at once accede to it. Show me any other means by which the tenants of your estates and the retailers of your commerce, and all those whose dependence is so multifariously diversified, can be protected — show me any other means by which a few men of property, confederated in the segment of a divided county, shall be frustrated in conspiring to return your fractional county members — show me any other means by which this new scheme of nominations shall be baffled and defeated — show me any other means by which a few leading gentlemen in the vicinage of almost every agricultural borough shall be foiled in their dictation to those small tradesmen whose vote and interest are demanded in all the forms of peremptory solicitation. Show me this and I give up the ballot. But if you cannot show me this — for the sake of your country, for the sake of your high fame; upon every motive, personal and public; from every consideration, national and individual — pause before you repudiate the means, the only means, by which the spirit of coercion, now carried into a system, shall be restrained, by which the enjoyment of the franchise shall be associated with the will, by which the country shall be saved from all the suffering, the affliction, and the debasement with which a general election is now attended; and without which, to a state of things most calamitous and most de-

grading, there is not a glimpse of hope, not a chance the most remote, that the slightest palliative will be applied.

— SHEIL: *Speeches.*

The many abstract and learned terms render this passage less persuasive, but its directness, its enumeration of the reasons and of the motives for the measure, massed in summaries, are effective as a closing appeal.

Subjects

Speak to an audience, summing up your motives:

The —— measure should be made a law.

The —— work was necessary.

The monument to —— should be erected.

Show me a better man than —— for ——.

Point out a more effective study for training the mind than the study of ——.

To be content with little is true happiness.

4. What I want to impress you with is, the great weight that is attached to the opinion of everything that can call itself a man. Give me anything that walks erect, and can read, and he shall count in the millions of the Lord's sacramental host, which is yet to come up and trample all oppression in the dust. The weeds poured forth in nature's lavish luxuriance, give them but time, and their tiny roots shall rend asunder the foundations of palaces, and crumble the Pyramids to the earth. We may be weeds in comparison with these marked men; but in the lavish luxuriance of that nature which has at least allowed us to be "thinking, reading men," I learn, Webster being my witness, that there is no throne potent enough to stand against us. It is morbid enthusiasm this that I have. Grant it. But they tell us that this heart of mine, which beats so unintermittently in the bosom, if its force could be directed against a granite pillar, would wear it to dust in the course of a man's life. Your Capitol, Daniel Webster, is marble, but the pulse of every humane man is beating against it. God will give us time, and the pulses of men shall beat it down. Take the mines, take the Harwich fishing-skiffs, take the Lowell Mills, take all the coin and the cotton, still the day must be ours, thank God, for the hearts — the hearts are on our side!

There is nothing stronger than human prejudice. A sentimentalism like that of Peter the Hermit hurled half of Europe upon Asia, and changed the destinies of kingdoms. We may be crazy enough to forget for one moment the cold deductions of intellect, and let these hearts of ours beat, beat, beat, under the promptings

of a common humanity! They have put wickedness into the statute-book, and its destruction is just as certain as if they had put gunpowder under the Capitol. That is my faith. That it is which turns my eye from the ten thousand newspapers, from the forty thousand pulpits, from the millions of Whigs, from the millions of Democrats, from the might of sect, from the marble government, from the iron army, from the navy riding at anchor, from all that we are accustomed to deem great and potent, — turns it back to the simplest child or woman, to the first murmured protest that is heard against bad laws. I recognize in it the great future, the first rumblings of that volcano destined to overthrow these mighty preparations, and bury in the hot lava of its full excitement all this laughing prosperity which now rests so secure on its side.

— Phillips: *Public Opinion.*

No speaker had more directness than Wendell Phillips, and the quality is well exemplified here. The imperatives, the answer to supposed objections, the apostrophe to Webster, the exclamations, the contact throughout with the audience, all help to make of the speech what might be called a one-sided dialog. By comparison and examples the speaker persuades his hearers to accept the power of public opinion, which in time will prevail.

Subjects

By comparison, example, and contrast tell to an audience that:

To toil is an honor, not a dishonor.

History should not be made a mere record of wars.

Child Labor must cease.

Emulation is an aid to teaching.

Cheerfulness and good will make labor light.

It becomes no man to nurse despair,
But in the teeth of clench'd antagonisms
To follow up the worthiest till he die.

— Tennyson: *Princess.*

Part Three

AIDS TO COMPOSITION

57. Three helps to composition are discussed in this part. The Build of the Paragraph looks chiefly to the external form although the outward structure is based upon the inner development of the thought. Should the classification seem obvious or mechanical, it will not for that reason be less helpful; rather, the manifest art makes a passage better suited for learners, who will later know how to conceal art in originality.

Analysis, the second aid, reaches into the thought both of the student and of the passage studied. It has many advantages, not the least of which is the insuring of a better and less slavish imitation.

The imagination is the faculty which is to be aided by the third chapter of this part, and no words are needed to show how helpful that faculty is to composition. Clearness, force, interest, all are helped by the imagination, and it is from that faculty that originality chiefly springs.

CHAPTER IX

THE BUILD OF PARAGRAPHS

58. The ways in which a paragraph is built up are innumerable, but as an aid to composition three common types of structure are here distinguished.

I. Paragraphs of Enumeration

59. What the proposition or topic sentence states in a summary or in general terms, the body of the paragraph enumerates in particular terms (*paragraph of enumeration*). The facts of a narration, the parts of a description, the details of an exposition, the proofs of a statement, the motives for persuasion, make up the enumeration.

To help clearness and to avoid the monotony of a mere catalog, phrases and clauses are often transposed from their usual place to the beginning of the sentence (*inversion*).

EXERCISE 30

1. The book is read with pleasure. The narrative is entertaining; the speculations, whether sound or unsound, are always ingenious; and the style, though too stiff and always pompous, is somewhat easier and more graceful than that of his early writings.

— Macaulay: *Johnson.*

The book in question is Johnson's *Journey to the Hebrides.* The second sentence proves the first by enumerating the chief parts of the book and the qualities in each part, which make the book pleasant reading.

Subjects

Prove by apt details that:

The book is read with displeasure.

The house was attractive.

The campaign was successful.

Our day was a happy one.
"Man's life is a warfare."
"Life is not an empty dream."
A study is interesting.

2. The morning was fair, and freshened by a gentle wind. The boats sped rapidly along the shores, and the sea-gull sailed with wings outspread and motionless upon the breeze; the sea-lark twittered at the water's edge; the murmur of the waves as they broke upon the strand sounded sweet and distant; the leaves quivered and sparkled against the sunshine; the peasants laughed and jested at their labor in the fields, and all was cheering, tender and pastoral around them.

— GRIFFIN: *The Collegians.*

How do the enumerated details of this brief description illustrate the "fair morning" and the "gentle wind"? The order proceeds from the sea to inland and fitly ends with man.

Subjects

Sketch:

An evening in a gale.
A city or country in a snowstorm.
A forest in a fire.
A home during house-cleaning.
A crowded street in the rain.
A school dismissed before a thunderstorm.

3. The crisis was indeed formidable. The great and victorious empire, on the throne of which George the Third had taken his seat eighteen years before, with brighter hopes than had attended the accession of any of the long line of English Sovereigns, had, by the most senseless misgovernment, been brought to the verge of ruin. In America millions of Englishmen were at war with the country from which their blood, their language, their religion, and their institutions were derived, and to which, but a short time before, they had been as strongly attached as the inhabitants of Norfolk and Leicestershire. The great powers of Europe, humbled to the dust by the vigor and genius which had guided the councils of George the Second, now rejoiced in the prospect of a signal revenge. The time was approaching when our island, while struggling to keep down the United States of America, and pressed with a still nearer danger by the too just discontents of Ireland, was to be assailed by France, Spain, and Holland, and to be threatened by the

armed neutrality of the Baltic; when even our maritime supremacy was to be in jeopardy; when hostile fleets were to command the Straits of Calpe and the Mexican Sea; when the British flag was to be scarcely able to protect the British Channel. Great as were the faults of Hastings, it was happy for our country that at that conjuncture, the most terrible through which she has ever passed, he was the ruler of her Indian dominions.

— MACAULAY: *Warren Hastings.*

The topic of the first sentence is defined in the next sentence. The different facts of the crisis are enumerated, and note how the predicate, "formidable," is expressed aptly with each detail. "In America" is put first, because opposed to the "powers of Europe." The second part of the passage enumerates what "was to be."

Subjects

Enumerate the facts showing that:

The Civil War was a test of the Union.

The administration of —— was successful or disastrous.

The —— law was a benefit to all.

The preparation of America for the Great War was magnificent.

Characterize any period of history by a fit predicate, different from that of the model, and cite the facts in proof.

4. I enter my chamber and watch the firelight sparkle on the books of my book-rows. There are potent spirits there silently begging of me to release some one of them. I stand puzzled to decide amongst so many rival claims. Shall I embark upon the stately swelling current that glides through the pictured page of Gibbon, or sit me down beside the glancing stream of what Macaulay called "History"? Or, shall I go farther back, and nourish lofty thoughts of men and their capabilities, with Plutarch as my guide? Or, say, shall I choose rather to take my ease among the essayists? There stands Addison, waiting mildly for his turn, seeming to be conscious that he is almost too coldly classical for modern tastes. Shall the genial Elia have his claim allowed? Or shall he be pushed aside by the sturdier hand of old Montaigne, so full of the acrid flavor of a personal life? While I stand debating, a brighter flash glances on the lettered back of Tennyson. Shall I open that magic page, and give, say, the full sympathy which I imagine a quiet student like myself gives oftener than busier men, to the desire so wonderfully embodied in the "Ulysses":

> "To sail beyond the sunset, and the baths
> Of all the western stars."

Or — and Italy, as I remember it, rises before me — shall I stand in Venice on "the Bridge of Sighs," and begin that pilgrimage of the wonderful fourth canto of "Childe Harold," which always proves to me that Byron might have been even a greater orator than he was a poet? There, before my book-rows am I standing still, and no decision can I come to.

— FARRELL: *Lectures of a Certain Professor.*

The writer mentions each author with his particular attraction. Is monotony avoided in the enumeration? What order is followed?

Subjects

State some possible choices:

What story of Scott or Dickens shall I read?

Where shall I go for the summer?

What work shall I choose for life?

What sport will profit me most?

Whom shall I mention as our greatest President?

5. After Hautmont, the sun came forth again and the wind went down; and a little paddling took us beyond the iron works and through a delectable land. The river wound among low hills, so that sometimes the sun was at our backs and sometimes it stood right ahead, and the river before us was one sheet of intolerable glory. On either hand meadows and orchards bordered, with a margin of sedge and water flowers, upon the river. The hedges were of great height, woven about the trunks of hedgerow elms; and the fields, as they were often very small, looked like a series of bowers along the stream. There was never any prospect; sometimes a hill-top with its trees would look over the nearest hedgerow, just to make a middle distance for the sky; but that was all. The heaven was bare of clouds. The atmosphere, after the rain, was of enchanting purity. The river doubled among the hillocks, a shining strip of mirror glass; and the dip of the paddles set the flowers shaking along the brink.

— STEVENSON: *An Inland Voyage.*

Stevenson was paddling along when he passed through this "delectable land." He does not forget either the paddling or the delectable features when he enumerates the various parts of the scene.

Subjects

Characterize the scene and enumerate the parts when:

Riding in an automobile.

Traveling on a trolley.

Walking through a wood.
Climbing up a mountain.
Looking from an express-train.

6. It was this individualism which was the secret of the power of Athens in her day, and remains as the instrument of her influence now. What was her trade, or her colonies, or her literature, but private, not public achievements, the triumph, not of State policy, but of personal effort? Rome sent out her colonies, as Russia now, with political foresight; modern Europe has its State Universities, its Royal Academies, its periodical scientific Associations; it was otherwise with Athens. There, great things were done by citizens working in their private capacity; working, it must be added, not so much from patriotism as for their personal advantage; or, if with patriotism, still with little chance of State encouragement or reward. Socrates, the greatest of her moralists, and since his day one of her chief glories, lived unrecognized and unrewarded, and died under a judicial sentence. Xenophon conducted his memorable retreat across Asia Minor, not as an Athenian, but as the mercenary or volunteer of a Persian Prince. Miltiades was of a family of adventurers, who by their private energy had founded a colony, and secured a lordship in the Chersonese; and he met his death while prosecuting his private interests with his country's vessels. Themistocles had a double drift, patriotic and traitorous, in the very acts by which he secured to the Greeks the victory of Salamis, having in mind that those acts should profit him at the Persian court, if they did not turn to his account at home.

— Newman: *Who's to Blame?*

The topic is stated in the first sentence, defined in the next, illustrated by contrast in the third sentence; then after another and more definite statement, we have the enumeration. In this enumeration it will be useful to follow out each idea of the proposition: Athenians did great things working for their personal advantage. Modify the topic of the exercises, as you see fit, and omit the illustration by contrast if one does not readily suggest itself.

Subjects

Choose the right proofs and enumerate aptly:

Its famous inventors make America great.
The industries of a city or state give it a special reputation.
The parks and buildings of a city are its glory.

Assert something of a class (rulers, generals, characters, etc.) known to you from reading or experience, and then prove your assertion.

7. There is also a grace of kind listening, as well as a grace of kind speaking. Some men listen with an abstracted air, which shows that their thoughts are elsewhere. Or they seem to listen, but, by wide answers and irrelevant questions, show that they have been occupied with their own thoughts, as being more interesting, at least in their own estimation, than what you have been saying. Some listen with a kind of importunate ferocity, which makes you feel that you are being put upon your trial, and that your auditor expects beforehand that you are going to tell him a lie, or to be inaccurate, or to say something which he will disapprove, and that you must mind your expressions. Some interrupt, and will not hear you to the end. Some hear you to the end, and then forthwith begin to talk to you about a similar experience of their own. Some, meaning to be kind, listen with such a determined, lively, violent attention that you are at once made uncomfortable, and the charm of conversation is at an end. Many persons, whose manners will stand the test of speaking, break down under the trial of listening. But all these things should be brought under the sweet influence of religion. Kind listening is often an act of the most delicate interior mortification, and is a great assistance toward kind speaking.

— Faber: *Conferences.*

Faber catalogs unkind listeners, beginning with those who really do not listen and ending with those who listen too intently. Such a paragraph may become monotonous if the enumeration is long.

Subjects

Characterize fittingly:

Users of the telephone.
Amateur actors.
Dispensers of gloom.
Victims of success.
Posers for photographs.
Noonday lunches.
Devotees of fashion.
Apprentices to any trade.
How students fail in class.
New arrivals in school.

II. Paragraphs of Contrast

60. Paragraphs are often made up of two parts opposed to each other (*paragraph of contrast*). Such paragraphs may be recognized by the words "but," "however," "on the contrary," and the like.

Where there is expressed or implied opposition of ideas, the words embodying the opposed ideas are stressed (*emphasis*). The tendency is to give an emphatic idea immediate expression, and thus the contrasted thoughts are often put at the beginning of the sentence.

EXERCISE 31

1. It is not strange that Addison, who calumniated and insulted nobody, should not have calumniated or insulted Swift; but it is remarkable that Swift, to whom neither genius nor virtue was sacred, and who generally seemed to find, like most other renegades, a peculiar pleasure in attacking old friends, should have shown so much respect and tenderness to Addison.

— Macaulay: *Addison.*

The contrasted persons take emphatic position at the beginning and end of the clauses. Might "remarkable" and "strange" change places without loss?

Subjects

Choose specific instances and contrast:

The outcome of the elections for two candidates.

The final results of rivalry between two students or athletes.

The struggle between two rival cities or armies.

Two authors or two works which contend for your preference.

2. The beauty of the road itself was remarkable. The various evergreens — delicate and beautiful specimens of the larch, arbor-vitæ, ball spruce, and fir-balsam, from a few inches to many feet in height — lined its sides; while it was but a step on either hand to the grim, untrodden wilderness, whose tangled labyrinth of living, fallen and decaying trees only the deer and moose, the bear and wolf, can easily penetrate.

— Thoreau: *Maine Woods.*

The "remarkable beauty" of the road is made to stand out by contrasting the trees lining it with the wilderness on either hand.

Subjects

Describe a particular place, building, or person:

At one season and another.

At one time and another.

Formerly and now.

In calm and storm.

In peace and war.

3. I remember having my juvenile imagination greatly excited by the appearance of a man on stilts. I would have given anything for a pair and the power to use them. What a thing it would be to go through the old town in such wise that the first-floor window-stools would be as familiar as the doorsteps. I thought I should never tire of them, never take them off. But reflection came later, and I bethought me that there were several highly desirable positions with which stilts were manifestly incompatible. How could I sit at meals; indeed, how sit conveniently at all? Above all, how could I go to bed o'nights? Stilts might be very desirable, but only for occasional use.

— FARRELL: *Lectures.*

In each of the contrasted parts there is first the general statement and then particulars to exemplify or prove.

Subjects

Contrast:

Your happiest expectation and its disappointment.

A supposed hero and his failure.

The planning of an action and the performance.

The work of an unskilled and of a skillful mechanic.

His first smoke: the dream — the reality.

4. All this, I know well enough, will sound wild and chimerical to the profane herd of those vulgar and mechanical politicians who have no place among us; a sort of people who think that nothing exists but what is gross and material, and who, therefore, far from being qualified to be directors of the great movement of empire, are not fit to turn a wheel in the machine. But to men truly initiated and rightly taught, these ruling and master principles which, in the opinion of such men as I have mentioned, have no substantial existence, are in truth everything, and all in all. Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together.

— BURKE: *Conciliation.*

This passage comes towards the close of Burke's speech. The inversion "to men" is emphatic from opposition to the "profane herd." The epigram, summing up the truth, is an instance of a practice common to Burke and others.

Subjects

Plan a definite action and present it to:

Young and old.
Students and teachers.
Father and mother.
Foreigners and countrymen.
Different professions, nationalities, etc.
Uneducated and educated.

5. If I stood here to-night to tell the story of Napoleon, I should take it from the lips of Frenchmen, who find no language rich enough to paint the great captain of the nineteenth century. Were I here to tell you the story of Washington, I should take it from your hearts, you, who think no marble white enough on which to carve the name of the Father of his Country. I am about to tell you the story of a negro who has left hardly one written line. I am to glean it from the reluctant testimony of Britons, Frenchmen, Spaniards, — men who despised him as a negro and a slave, and hated him because he had beaten them in many a battle. All the materials for his biography are from the lips of his enemies.

— PHILLIPS: *Toussaint L'Ouverture.*

The topic of the paragraph is made impressive by being kept in suspense up to the last sentence. The specific and suggestive terms, "Napoleon," "Washington," "paint," "carve," add much to the contrast and serve to awaken admiration. What other special means help to stir the feelings? Why "glean" instead of "take?" To tell the story of Napoleon or Washington with the help of friends is easy; to tell the story of Toussaint from his enemies is difficult. In the exercises keep clearly in mind what you undertake to prove.

Subjects

Contrast, as if in a talk:

Homer, the first great epic poet, with Virgil and Milton.
Columbus, facing an unknown sea, with other discoverers.

History, interesting through facts and persons, with grammar and mathematics.

America, forming a state out of many nationalities, with other countries.

Football, a dangerous game, with tennis and baseball.

6. Why are most men so reluctant to praise others? It is because they have such an inordinate opinion of themselves. Now, kind thoughts for the most part imply a low opinion of self. They are an inward praise of others, and, because inward, therefore genuine. No one who has a high opinion of himself finds his merits acknowledged according to his own estimate of them. His reputation therefore cannot take care of itself. He must push it; and a man who is pushing anything in the world is always unamiable, because he is obliged to stand so much on the defensive. A pugnacious man is far less disagreeable than a defensive man. Every man who is habitually holding out for his rights makes himself the equal of his inferiors, even if he be a king; and he must take the consequences, which are far from pleasant. But the kind-thoughted man has no rights to defend, no self-importance to push. He thinks meanly of himself, and with so much honesty that he thinks thus of himself with tranquillity. He finds others pleasanter to deal with than self; and others find him so pleasant to deal with, that love follows him wherever he goes, — a love which is the more faithful to him because he makes so few pretences to be loved.

— Faber: *Conferences.*

Faber gives one topic and the brief reason for it in the first two sentences; then the contrasted topic and his real point, with its reason, in the next two sentences. The reason for the first topic is then developed and confirmed. With the sentence, "But the kind-thoughted man," begins the developed proof of the contrasted topic. Such a paragraph may be outlined in this way: Proposition A — with brief proof; contrasted and real proposition B — with brief proof; development of A; restatement of B; development of B; emphasizing the contrast with A in detail.

Subjects

Contrast:

The profit of reading fiction and history.

The mental requisites for football and baseball.

The comparative merits of two authors, statesmen, travelers, etc.

The beauties of mountain and sea.

The difficulties of mathematics and English composition.

7. This is one lesson. The second is a very plain and greatly precious one: namely, — that whenever the arts and labors of life are fulfilled in this spirit of striving against misrule and doing whatever we have to do honorably and perfectly, they invariably bring happiness, as much as seems possible to the nature of man. In all other paths by which that happiness is pursued there is disappointment or destruction: for ambition and for passion there is no rest — no fruition; the fairest pleasures of youth perish in a darkness greater than their past light, and the loftiest and purest love too often does but inflame the cloud of life with endless fire of pain. But, ascending from lowest to highest, through every scale of human industry, that industry worthily followed gives peace. Ask the laborer in the field, at the forge or in the mine; ask the patient, delicate-fingered artisan or the strong-armed, fiery-hearted worker in bronze and in marble and in the colors of light, and none of these, who are true workmen, will ever tell you that they have found the law of heaven an unkind one — that in the sweat of their face they should eat bread till they return to the ground, nor that they ever found it an unrewarded obedience if, indeed, it was rendered faithfully to the command: "Whatsoever thy hand findeth to do, do it with thy might."

— Ruskin: *Life and Its Arts.*

After the link with the preceding paragraph, you have the topic. In the third sentence the contrast is introduced first in general, then in particular. The rest of the paragraph restates the topic in general terms, following that with particular exemplifications and with heightened feeling at the close. Emphasis causes the inversion, "In all other paths," etc., a phrase contrasted with "every scale of human industry." This fourth sentence would read more smoothly if the "dangling participle" were omitted, and the sentence ran: "But every scale of human industry from lowest to highest worthily followed gives peace." The author had probably in mind some such phrase as "ascending, etc., you will find that."

Subjects

Take particular instances and contrast:

Other journeys with the one you urge.
Other studies with the study you advise.
Other period of history with the period you praise or blame.
Other courses of conduct with the conduct of a public official.
Other ways of improving a place with the way you advocate.

III. Paragraphs of Grouping

61. When the details of a paragraph are put under two or more distinct headings (*division*), it is a *paragraph of grouping*. The division is sometimes, but not always, stated.

In paragraphs of grouping, after the discussion of one part, a sentence is often found, summing up what has been already said and stating what is to come (*transition*). Such transitions also occur frequently at the beginning of paragraphs forming a link with what precedes.

EXERCISE 32

1. Nothing was omitted which in any respect could be subservient to the convenience and pleasure of the spectators. They were protected from the sun and rain by an ample canopy, occasionally drawn over their heads. The air was continually refreshed by the playing of fountains, and profusely impregnated by the grateful smell of aromatics. In the center of the edifice, the arena, or stage, was strewed with the finest sand, and successively assumed the most different forms. At one moment it seemed to rise out of the earth, like the garden of the Hesperides; at another it exhibited the rugged rocks and caverns of Thrace. The subterraneous pipes conveyed an inexhaustible supply of water, and what had just before appeared a level plain, might be suddenly converted into a wide lake, covered with armed vessels, and replenished with the monsters of the deep.

— Gibbon: *Amphitheater of Titus.*

The details of the description are grouped under the headings, "convenience and pleasure." The inversion, "in the center," may perhaps be intended to set off the two parts.

Subjects

Give details of a place or building under these headings:

Useful and agreeable.
Unpleasant and useless.
Bright and attractive.
Gloomy and forbidding.
Beauty and sublimity.

2. Warren Hastings sprang from an ancient and illustrious race. It has been affirmed that his pedigree can be traced back to the great Danish sea-king, whose sails were long the terror of both

coasts of the Bristol Channel, and who, after many fierce and doubtful struggles, yielded at last to the valor and genius of Alfred. But the undoubted splendor of the line of Hastings needs no illustration from fable. One branch of that line wore, in the fourteenth century, the coronet of Pembroke. From another branch sprang the renowned Chamberlain, the faithful adherent of the White Rose, whose fate has furnished so striking a theme both to poets and to historians. His family received from the Tudors the earldom of Huntingdon, which, after long dispossession, was regained in our time by a series of events scarcely paralleled in romance.

— MACAULAY: *Warren Hastings.*

The division of the paragraph is stated in the first sentence. The third sentence is transitional, resuming the two headings of the paragraph. In giving his details under each division Macaulay skillfully introduces his proofs.

Subjects

Under the headings given, prove:

Washington was a soldier and a statesman.

Macbeth is imaginative and bold.

Uriah Heep is hypocritical and crafty.

Scott is interesting and instructive.

The city of —— is old and illustrious.

Our team is good and successful.

3. The fear of death often proves mortal, and sets people on methods to save their lives which infallibly destroy them. This is a reflection made by some historians, upon observing that there are many more thousands killed in a flight than in a battle, and may be applied to those multitudes of imaginary sick persons that break their constitutions by physic and throw themselves into the arms of death by endeavoring to escape it. This method is not only dangerous but below the practice of a reasonable creature. To consult the preservation of life as the only end of it, to make our health our business, to engage in no action that is not part of a regimen or course of physic, are purposes so abject, so mean, so unworthy of human nature, that a generous soul would rather die than submit to them. Besides that, a continual desire for life vitiates all the relishes for it, and casts a gloom over the whole face of nature; as it is impossible that we should take delight in anything that we are every moment afraid of losing.

— ADDISON: *Spectator.*

The transition in the third sentence gives the grouping: it is dangerous and unreasonable to be always striving to save one's life.

Subjects

State the arguments for some proposed action under the headings:

Useful and prudent.
Easy and advantageous.
Helpful and honorable.
Useless and unworthy.
Pleasant and invigorating.
Hard and unprofitable.

4. Imperfection is in some sort essential to all that we know of life. It is the sign of life in a mortal body, that is to say, of a state of progress and change. Nothing that lives is, or can be, rigidly perfect; part of it is decaying, part nascent. The foxglove blossom, — a third part bud, a third part past, a third part in full bloom, — is a type of the life of this world. And in all things that live there are certain irregularities and deficiencies which are not only signs of life, but sources of beauty. No human face is exactly the same in its lines on each side, no leaf perfect in its lobes, no branch in its symmetry. All admit irregularity as they imply change; and to banish imperfection is to destroy expression, to check exertion, to paralyze vitality. All things are literally better, lovelier, and more beloved for the imperfections, which have been divinely appointed, that the law of human life may be Effort, and the law of human judgment, Mercy.

— Ruskin: *Stones of Venice.*

The proposition is the first sentence. The proof has two parts. Imperfection is a sign of life; imperfection is a source of beauty. The first part is stated and defined in the second sentence. Then follows a general proof and next a specific instance. The fifth sentence is transitional, summing up both parts of the paragraph. Specific instances are given in the sixth sentence, followed in the next by a general proof. The paragraph concludes with a repetition of the topic and with a lesson, taking the form of an epigram. The whole paragraph is symmetrical without any noticeable artificiality.

Subjects

With the divisions suggested or with others prove that:

Variety is the spice of life (movement — change).

Prosperity tests character (tempts to luxury, prompts to pride).

Example is the teacher's best instrument (easy to grasp — effective in results).

5. It is for the good of the many that the one man, Deioces, is set up; but who is to keep him in his proper work? He puts down all little tyrants, but what is to hinder his becoming a greater tyrant than them all? This was actually the case; first the Assyrian tyranny, then anarchy, then the tyranny of Deioces. Thus the unfortunate masses oscillate between two opposite evils, — that of having no governor, and that of having too much of one; and which is the lesser of the two? This was the dilemma which beset the Horse in the fable. He was in feud with the Stag, by whose horns he was driven from his pasture. The Man promised him an easy victory, if he would let him mount him. On his assenting, the Man bridled him, and vaulted on him, and pursued and killed his enemy; but, this done, he would not get off him. Now, then, the Horse was even worse off than before, because he had a master to serve, instead of a foe to combat.

— NEWMAN: *Who's To Blame?*

This passage represents a common division of the paragraph into a fact and an illustration.

Subjects

Find facts to illustrate these fables and their lessons:

The tyrant's pretext (The Wolf and the Lamb).

The folly of day-dreaming (The Dog and the Shadow).

The recklessness of the improvident (The Ants and the Grasshoppers).

Dissatisfaction with easy rulers (Frogs and their King).

An excuse for the disappointed (Fox and the Grapes).

6. I find I never weary of great churches. It is my favorite kind of mountain scenery. Mankind was never so happily inspired as when it made a cathedral; a thing as single and specious as a statue to the first glance, and yet, on examination, as lively and interesting as a forest in detail. The height of spires cannot be taken by trigonometry; they measure absurdly short, but how tall they are to the admiring eye! And where we have so many elegant proportions, growing one out of the other, and all together into one, it seems as if proportion transcended itself and became something different and more imposing. I could never fathom how a man dares to lift up his voice to preach in a cathedral. What is he to say that will not be an anti-climax? For though I have heard a considerable variety of sermons, I never yet heard one that was so expressive as a cathedral. 'Tis the best preacher itself, and preaches day and night; not only telling you of man's art and as-

pirations in the past, but convicting your own soul of ardent sympathies; or rather, like all good preachers, it sets you preaching to yourself, — and every man is his own doctor of divinity in the last resort.

— STEVENSON: *An Inland Voyage.*

The paragraph groups its ideas under the headings: a building and a reflection arising from its sight.

Subjects

Write simply of:

A mountain and its meaning (COLERIDGE: *Mont Blanc*).
The sea and man's weakness.
The stars and the moral law (Psalm 18).
A great city and what it suggests.
A battle-field and a meditation.

> Pronounce what sea, what shore is this —
> The gulf, the rock of Salamis!
> These scenes, their story not unknown,
> Arise, and make again your own.
>
> — BYRON: *Giaour.*

7. It is true that we make ourselves more unhappy than other people make us. No slight portion of this self-inflicted unhappiness arises from our sense of justice being so continually wounded by the events of life, while the incessant friction of the world never allows the wound to heal. There are some men whose practical talents are completely swamped by the keenness of their sense of injustice. They go through life as failures, because the pressure of injustice upon themselves, or the sight of its pressing upon others, has unmanned them. If they begin a line of action, they cannot go through with it. They are perpetually shying, like a mettlesome horse, at the objects by the road-side. They had much in them; but they have died without anything coming of them. Kindness steps forward to remedy this evil also. Each solitary kind action that is done, the whole world over, is working briskly in its own sphere to restore the balance between right and wrong. The more kindness there is on the earth at any given moment, the greater is the tendency of the balance between right and wrong to correct itself and remain in equilibrium. Nay, this is short of the truth. Kindness allies itself with right to invade the wrong and beat it off the earth. Justice is necessarily an aggressive virtue, and kindness is the amiability of justice.

— FABER: *Kindness.*

This paragraph presents an evil and its remedy and may serve as a model for any other evil and its remedy or for a difficulty and its solution or for a need and how to meet it.

Subjects

Be specific in developing:

The disappointed and a word of encouragement.
Disaster and true friendship.
Seeming defeat and pluck.
Blindness or other ills and patience (MILTON: *On His Blindness*).
Failure of a school organization and its proper remedy.
A difficult study and how to master it.

8. Now, without using exact theological language, we may surely take it for granted, from the experience of facts, that the human mind is at best in a very unformed or disordered state; passions and conscience, likings and reason, conflicting, — might rising against right, with the prospect of things getting worse. Under these circumstances, what is it that the school of philosophy in which Sir Robert has enrolled himself proposes to accomplish? Not a victory of the mind over itself — not the supremacy of the law — not the reduction of the rebels — not the unity of our complex nature — not the harmonizing of the chaos — but the mere lulling of the passions to rest by turning the course of thought; not a change of character, but a mere removal of temptation. This should be carefully observed. When a husband is gloomy, or an old woman peevish and fretful, those who are about them do all they can to keep dangerous topics and causes of offence out of the way, and think themselves lucky, if, by such skilful management, they get through the day without an outbreak. When a child cries, the nurserymaid dances it about, or points to the pretty black horses out of window, or shows how ashamed poll-parrot or poor puss must be of its tantrums. Such is the sort of prescription which Sir Robert Peel offers to the good people of Tamworth. He makes no pretence of subduing the giant nature, in which we were born, of smiting the loins of the domestic enemies of our peace, of overthrowing passion and fortifying reason; he does but offer to bribe the foe for the nonce with gifts which will avail for that purpose just so long as they will avail, and no longer.

— NEWMAN: *Tamworth Reading Room.*

A common way of dividing a paragraph is to treat of the class in the first part and the particular kinds and the individuals in the latter part. In this passage from Newman the subject is treated of in general terms first and then after the sentence, "This should be carefully ob-

served," specific instances are given. In the generic part, the condition of affairs is first set forth, then the proposed solution is explained by telling what it is not, then what it is. The specific instances are designed to show the absurdity of the proposed solution.

Subjects

Take one side of the questions, first in general, then in particular instances:

Should debating be made obligatory in the High School?
Ought tramps be made to work?
Are moving pictures injurious to morals?
Are strikes profitable?
Should citizens be forced to vote?

CHAPTER X

ANALYSIS

62. To reduce a composition to its elements (*literary analysis*) is an aid to writing.

Analysis of the thought is the topic here. Such an analysis promotes clear and orderly thinking, assists the memory and enriches the power of expression by entering into and revealing the various aspects of the thought. One learns the ways of composition by traveling under the expert guidance of another. The analysis of expression is also helpful. The analysis of words according to derivation (*etymology*) is a help to spelling and to accuracy of thought. The analysis of sentences according to grammar (*syntax*) is a help to clearness and correctness. The analysis, as in this book, of the elements of composition, of its qualities, its processes, its types (*rhetoric*), teaches the rules of writing.

I. Synopsis

63. Put the contents of a composition or any part of it in a few words (*title, headline, paragraph-heading*).

The title is usually briefer and more comprehensive than the headline or paragraph-heading. The title gives the contents of books or whole composition; the headline gives the contents of pages and columns. The newspaper headline singles out the most striking thought.

64. State the substance of a composition in a series of propositions or phrases (*topical outline, brief*), keeping the main statements on a line and indicating subordinate proofs and explanations by leaving a small space to the left (*indenting*). Sum up the contents of a composition in a short paragraph (*summary*).

The summary differs from titles and headings in consisting of complete sentences which read continuously. A summary may reduce the original proportionately, as when five pages are so reduced that each page occupies one fifth of the condensed statement. This mathematical proportion may be modified when the importance of certain ideas or when the author's purpose demands that some parts be less condensed than others.

The work of analyzing consists of the four operations: synopsizing, subordinating, grouping, and ordering. The terms, *analysis, synopsis, outline, brief,* are used in different senses by writers. Here analysis is taken as the most general term. Outline and brief are not here distinguished. They include synopsis and usually some subordination. Tabular analysis or classification adds to the outline a grouping by divisions. Ordering or arrangement of the thoughts in their proper succession is found in all kinds of analysis.

The different processes of analysis may be illustrated from the following paragraph:

But let us look at the matter from another point. What does kindness do for those to whom we show it? We have looked at its office on a grand scale in the whole world: let us narrow our field of observation, and see what it does for those who are its immediate objects. What we note first as of great consequence, is the immense power of kindness in bringing out the good points of the character of others. Almost all men have more goodness in them than the ordinary intercourse of the world enables us to discover. Indeed, most men, we may be sure, from glimpses we now and then obtain, carry with them to the grave much undeveloped nobility. Life is seldom so varied or so adventurous as to enable a man to unfold all that is in him. A creature who has capabilities in him to live forever can hardly have room in three score years to do more than give specimens of what he might be and will be. But, besides this, who has not seen how disagreeable and faulty characters will expand under kindness? Generosity springs up, fresh and vigorous, from under a superincumbent load of meanness. Modesty suddenly discloses itself from some safe cavern where it has survived years of sin. Virtues come to life, and in their infantine robustness strangle habits which a score of years has been spent in forming. It is wonderful what capabilities grace can find in the most unpromising character. It is a thing to be much pondered. Duly reflected on, it might alter our view of the world altogether. But kindness does not reveal these things to us external spectators only. It reveals a man to himself. It rouses the long dormant self-respect, with which grace will speedily ally itself and purify it by its alliance. Neither does it content itself

with making a revelation. It develops as well as reveals. It gives these newly-disclosed capabilities of virtue, vigor and animation. It presents them with occasions. It even trains and tutors them. It causes the first actions of the recovering soul to be actions on high principles and from generous motives. It shields and defends moral convalescence from the dangers which beset it. A kind act has picked up many a fallen man, who has afterward slain his tens of thousands for his Lord, and has entered the Heavenly City at last as a conqueror, amidst the acclamation of the saints and with the welcome of his Sovereign.

— FABER: *Conferences.*

Titles: Kindness, Powers of Kindness; Kindness, the Revealer.

Headlines: Character, Revealed by Kindness; Unknown Virtues Disclosed and Developed; Author Explains Efficacy of Kindness; The Latest Open Sesame, an Aladdin of the Soul.

Paragraph topic: Kindness has immense power in bringing out the character of others.

Outline or brief:

1. Another point; effects of kindness on its objects.
2. Kindness discovers characters to us,
   a. Revealing their nobility.
   b. Expanding faulty characters.
3. Kindness reveals a man to himself.
4. Kindness develops and elevates a man.

Summary: The effects of kindness on others should be noted. Kindness unfolds the noble character of an immortal soul and gives to many hidden virtues of faulty characters an opportunity to expand. Our kindness reveals a man to himself also, strengthens him, and insures his eternal success.

EXERCISE 33

1. Comment on the title and headlines of this book.

2. Furnish titles for passages of prose or poetry quoted in this book.

3. Furnish headlines or paragraph headings for these passages.

4. Give striking headlines for a play of Shakespeare or a story of Dickens, etc.

5. Outline in brief any paragraph or longer passage quoted in this book.

6. Write a topical outline of a poem, giving one phrase or sentence to each stanza.

7. Write topical outlines of your school courses or parts of them.

8. Summarize any passage quoted in this book.

9. Summarize a book in preparation for a criticism of it.

10. Write a summary of a man's life to insert in a speech.

11. Sum up the life of some character of history or fiction for reference.

12. Put a history lesson or other lesson in a night letter.

13. Telegraph the story of a Shakespeare play, as if reporting a real occurrence. Be brief but not disconnected.

II. Tabular Analysis

65. When grouping the thoughts of a composition under headings (*division*), put what is common to two or more ideas outside the brackets (*class*) and put the differing ideas, the members of the class, inside the brackets (*species, individuals*). Indenting may be used in place of brackets.

Make the headings as brief as possible and have all parallel headings of the same form. The main headings should be few; in the last subdivisions the headings may be more numerous. Choose such a class as will group the matter about equally under the headings. Follow the author's grouping wherever he indicates one. For this purpose watch the beginning of paragraphs and elsewhere for transitions and summaries. When classifying separated things, as books, animals, flowers, etc., you may shift the individuals about until they are properly grouped under the headings selected; in classifying the thoughts of a composition, it will be better to choose a heading which will leave the thoughts in the order in which they come.

The following is a tabular analysis of Faber's paragraph given in the preceding section. Dictionaries, encyclopedias, and books treating of botany, zoölogy, and other sciences give examples of tabular analysis for scientific classification. Note also tables of contents in textbooks. See the Analytical Index of this book.

- Power of kindness on others
  - For us
    - Revealing in the good
      - Nobility ordinarily not seen
      - Nobility of immortal creatures
    - Developing in the faulty
      - Generosity
      - Modesty
      - New Virtues
  - For them
    - Revealing virtues
      - Manhood
      - Self-respect
    - Developing virtues
      - By good conditions
      - To full success

EXERCISE 34

1. Analyze in tabular form passages in this book. (See especially the preceding chapter, The Build of Paragraphs, where the paragraphs are regular.)

2. Give a tabular analysis of the books in any library.

3. Write a tabular analysis, based on the model, for these subjects:

Effects of history or other study.
Harm of bad reading.
Advantages of traveling.
Reasons for some proposed measure.

CHAPTER XI

DEVELOPING THE IMAGINATION

66. The imagination is that faculty which stores up the perceptions of the senses and enables us to represent to ourselves sensible objects when the objects themselves are away.

The imagination is a material faculty but works in close connection with the mind, which is a spiritual faculty. The imagination may simply reproduce sense impressions (*reproductive*) or may make new combinations of sense impressions (*creative*).

67. In dreams and in the reading of stories and poems, we are led through a train of images (*passive imagination*). In composition we cause the imagination to respond to our control and to furnish the images so necessary for forceful and interesting writing (*active imagination*).

The difference between the two is like the difference between the large vocabulary we understand and the small vocabulary we have at disposal when we wish to write or speak. The passive imagination calls for no development, but the active imagination does.

I. General Methods

68. *Read* good fiction and especially poetry.

Fiction is helpful, especially for beginners, but it is diffuse and explicit and leaves the reader somewhat passive. Poetry is better because it is concise and suggestive and forces the reader to exercise his imagination if he would follow the poet's thought. The only way to develop a faculty is to use it.

69. *Reflect* on what you read.

Enter into the visions presented by the writer and try to see fully what he suggests.

70. *Realize* what you read and what you think of by striving to see a particular instance or an exemplification of the words and thoughts. In translating from another language strive to picture the object while seeking for the English word.

Words tend to become as unimaginative as numbers. All words were once pictures, but in many cases the pictures are now faded. It will develop the imagination to revive that image or at least to recall the object to the imagination when the word is before the mind. Conventional phrases, hackneyed ideas, and matter of fact statements, all marks of the uninteresting writer, will be discarded or be freshened and vivified in some new way from the practice of imagining.

EXERCISE 35

1. Describe how you would picture as an artist, what you imagine in the following lines:

a. The marble index of a mind forever
Voyaging on strange seas of thought, alone.
WORDSWORTH, *describing a bust of Newton.*

b. There at the foot of yonder nodding beech,
That wreathes its old fantastic root so high.
— GRAY: *Elegy.*

c. I warmed both hands before the fire of life;
It sinks, and I am ready to depart.
— LANDOR: *Seventy-fifth Birthday.*

d. I feel like one who treads alone
Some banquet-hall deserted,
Whose lights are fled, whose garlands dead,
And all but he departed.
— MOORE: *Oft in the Stilly Night.*

e. Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy.
— SHAKESPEARE: *Sonnets.*

f. And if I should live to be
The last leaf upon the tree
In the spring,
Let them smile, as I do now,
At the old forsaken bough
Where I cling.

— Holmes: *The Last Leaf.*

g. And bead by bead I tell
The Rosary of my years;
From a cross to a cross they lead; 'tis well,
And they're blessed with a blessing of tears.

Better a day of strife
Than a century of sleep;
Give me instead of a long stream of life
The tempests and tears of the deep.

— Ryan: *The Rosary of My Tears.*

h. That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs that shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.

— Shakespeare: *Sonnets.*

i. Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.

— Poe: *The Raven.*

j. I make the netted sunbeam dance
Against my sandy shallows.

— Tennyson: *The Brook.*

k. Thy soul was like a star and dwelt apart.

— Wordsworth: *Milton.*

l. Comes a vapor from the margin blackening over heath and holt,
Cramming all the blast before it, in its breast a thunderbolt.

— Tennyson: *Locksley Hall.*

m. Men whose lives ran on like rivers of woodland,
Darkened by shadows of earth but reflecting an image of heaven.

— Longfellow: *Evangeline.*

2. Look up and describe what were the pictures originally presented by the following words:

tribulation, squirrel, candor, paregoric, dilapidated, cynosure, instill, rivalry, hypocrisy, dyspeptic, canopy, telephone, emolument, scrupulous, stenography, etc.

3. Talk to a farmer about his crops, to a huntsman about his horse, to a fisherman about his net, you have him in the palm of your hands. It is a kind of Christian diplomacy; but I would much rather it were not necessary.

— SHEEHAN: *My New Curate.*

What would you talk about to a lawyer, doctor, mason, astronomer, etc.

II. Particular Methods

71. Put the concrete for the abstract.

The abstract is the quality conceived apart from its substance, as whiteness; the concrete is the quality and substance united, as a white object, snow. The abstract can be thought of but cannot be imagined. In the following passage the writer in order to show the general bearing of a Scripture passage has taken away all its concreteness. See how much you can imagine from this and then read the original, Luke XI. 5–10. "The main circumstances therefore are: sudden, unthought of, sense of imperative need, obliging to make what seems an unseasonable and unreasonable request, which, on the face of it, offers difficulties and has no claim upon compliance. . . . It points to continued importunity which would at last obtain what it needs."

— EDERSHEIM: *Life of Christ*, II, 240.

EXERCISE 36

1. The boast of heraldry, the pomp of pow'r,
And all that beauty, all that wealth e'er gave,
Await alike th' inevitable hour;
The paths of glory lead but to the grave.

— GRAY: *Elegy.*

Imagine concrete instances for all the abstract terms. Imagine the concrete pomp of a concrete power in Greek history, in Roman history, in your native place, etc.

2. Sweet are the uses of adversity.

— SHAKESPEARE: *As You Like It.*

Imagine a concrete adversity with its specific use and sweetness. It is not imagining to substitute other indefinite words, as, Helpful are the advantages of suffering. You must picture something from history or experience.

3. The New Testament parallel for asceticism is, "Take up your cross daily." What are the concrete parallels in the New Testament for perseverance, strength of character, good example, hypocrisy, unity of Church, necessity of grace, Divine Providence, etc.?

4. I proposed this conundrum to Father Letheby that same evening: "Why is it considered a greater crime to denounce and correct an evil than to commit it?" He looked at me as if he doubted my sanity. I put it in a more euphemistic form: "Why is success always the test of merit? To come down from the abstract to the concrete, Why is a gigantic swindler a great financier, and a poor fellow that steals a loaf of bread a felon and a thief? Why is a colossal liar a great diplomatist, and a petty prevaricator a base and ignoble fraud? Why is Napoleon a hero, and that wretched tramp an ever to be dreaded murderer? Why is Bismarck called great, though he crushed the French into a compost of blood and rags, ground them by taxation into paupers, jested at dying children, and lied most foully, and his minor imitators are dubbed criminals and thieves?

— SHEEHAN: *My New Curate.*

Subjects

Come down from the abstract to the concrete:

Fortune favors the brave.
Short acquaintance brings repentance.
Discretion is the better part of valor.
Dexterity comes by experience.
Familiarity breeds contempt.
Honors change manners.
Love and business teach eloquence.

5. The most amiable of mankind may well be moved to indignation when what he has earned hardly and lent with great inconvenience to himself, for the purpose of relieving a friend in distress, is squandered with insane profusion. The real history, we

have little doubt, was something like this: a letter comes to Addison, imploring help in pathetic terms, and promising reformation and speedy repayment. Poor Dick declares that he has not an inch of candle, or a bushel of coals, or credit with the butcher for a shoulder of mutton. Addison is moved. He determines to deny himself some medals which are wanting to his series of the Twelve Cæsars, to put off buying the new edition of Bayle's Dictionary, and to wear his old sword and buckles another year; in this way he manages to send a hundred pounds to his friend. The next day he calls on Steele, and finds scores of gentlemen and ladies assembled. The fiddles are playing. The table is groaning under Champagne, Burgundy, and pyramids of sweetmeats. Is it strange that a man whose kindness is thus abused should send sheriff's officers to reclaim what is due to him?

— MACAULAY: *Addison.*

Note how all the abstract, indefinite terms of the first sentence are clothed in imaginative form by Macaulay in the rest of the paragraph. Study carefully the concrete realization of each abstract original.

Subjects

Express with a like concreteness the following abstract statements:

The privations and suffering of Washington's soldiers during the winter at Valley Forge did not cool the ardor of their patriotism.

The industry of the student will be rewarded by the approbation of the judicious and by well-merited success in life.

Political rivalry concerns itself frequently with personalities rather than with the discussion of methods of civic or national improvement.

The sublime principles of the Gospel were adapted to the capacity of the rudest listener by their concrete presentation.

6. Burke had in the highest degree that noble faculty whereby man is able to live in the past and in the future, in the distant and in the unreal. India and its inhabitants were not to him, as to most Englishmen, mere names and abstractions, but a real country and a real people. The burning sun, the strange vegetation of the palm and the cocoa tree, the ricefield, the tank, the huge trees, older than the Mogul empire, under which the village crowds assemble, the thatched roof of the peasant's hut, the rich tracery of the mosque where the imaum prays with his face to Mecca, the drums, and the banners, and gaudy idols, the devotee swinging in the air, the graceful maiden, with the pitcher on her head,

descending the steps to the river-side, the black faces, the long beards, the yellow streaks of sect, the turbans and the flowing robes, the spears and the silver maces, the elephants with their canopies of state, the gorgeous palanquin of the prince, and the close litter of the noble lady, all these things were to him as the objects amidst which his own life had been passed, as the objects which lay on the road between Beaconsfield and St. James's Street. All India was present to the eye of his mind, from the halls where suitors laid gold and perfumes at the feet of sovereigns to the wild moor where the gypsy camp was pitched, from the bazar, humming like a bee-hive with the crowd of buyers and sellers, to the jungle where the lonely courier shakes his bunch of iron rings to scare away the hyænas. He had just as lively an idea of the insurrection at Benares as of Lord George Gordon's riots, and of the execution of Nuncomar as of the execution of Dr. Dodd. Oppression in Bengal was to him the same thing as oppression in the streets of London.

— Macaulay: *Warren Hastings.*

How would these concrete details appear as "abstractions"? Is there any method shown in the order of the details?

Subjects

Set forth in concrete details:

A poet's vision of spring.

An enthusiast's knowledge of Dickens, etc.

Andrew Lang's knowledge of Homer.

A great painter's acquaintance with nature.

Information of Columbus about the new country.

A great man's mastery of his trade (ships, machinery, steel, etc.).

A girl's dream of fashions and finery.

7. What is it, sir, that makes the great difference between country and country? Not the exuberance of soil; not the mildness of climate; not mines, nor havens, nor rivers. These things are indeed valuable when put to their proper use by human intelligence; but human intelligence can do much without them; and they without human intelligence can do nothing. They exist in the highest degree in regions of which the inhabitants are few and squalid and barbarous and naked and starving; while on sterile rocks, amidst unwholesome marshes, and under inclement skies, may be found immense populations, well fed, well lodged,

well clad, well governed. Nature meant Egypt and Sicily to be the gardens of the world. They once were so. Is it anything in the earth or in the air that makes Scotland more prosperous than Egypt, that makes Holland more prosperous than Sicily? No; it was the Scotchman that made Scotland; it was the Dutchman that made Holland. Look at North America. Two centuries ago the sites on which now arise mills and hotels and banks and colleges and churches and the senate houses of flourishing commonwealths, were deserts abandoned to the panther and the bear. What had made the change? Was it the rich mould, or the redundant rivers? No; the prairies were as fertile, the Ohio and the Hudson were as broad and as full then as now. Was the improvement the effect of some great transfer of capital from the Old World to the New? No; the emigrants generally carried out with them no more than a pittance; but they carried out the English heart, and head, and arm; and the English heart and head and arm turned the wilderness into cornfield and orchard, and the huge trees of the primeval forest into cities and fleets.

— Macaulay: *The Ten Hours Law.*

The substance of the passage might be freely stated in this abstract fashion: "It is not the richness of nature but human intelligence which gives to a barren wilderness prosperity and fruitfulness."

Note how all the ideas are made definite, specific, and concrete as the speaker proves his point. Make the thoughts in the exercises as concrete as you can. The lively style of the model is worth noting and following.

Subjects

Be definite and concrete:

The tales in the Arabian Nights are storehouses of bewildering dreams.

Nature in America offers varied attractions for lovers of beautiful and sublime scenery.

The history of the United States reveals a new experience in the forming of one nation from various nationalities.

It is not natural endowment but persevering application which gives success in literature.

The glory that was Greece
And the grandeur that was Rome.

— Poe: *To Helen.*

72. Put the particular for the general.

The definition, say, of a house, as conceived by the mind is true of any and every house; the picture of a house formed in the imagination at one moment will be of a particular size and shape. To go, therefore, from a general statement to a particular is an exercise of the imagination. It is usual with good writers to follow up a general assertion with a particular instance by way of proof or example.

Note how Ruskin does this within one sentence:

Let the reader consider seriously what he would give at any moment to have the power of arresting the fairest scenes, those which so often rise before him only to vanish; to stay the cloud in its fading, the leaf in its trembling, and the shadows in their changing; to bid the fitful foam be fixed upon the river and the ripples be everlasting on the lake.

— *Modern Painters.*

The general terms are "arresting," "fairest scenes," "rise to vanish." What are the particular terms for each?

By an ironical insistence on obvious particulars Arnold gently ridicules the conveniences invented by his so-called "Philistines."

How Philistinism has augmented the comforts and conveniences of life for us! Doors that open, windows that shut, locks that turn, razors that shave, coats that wear, watches that go, and a thousand more such good things, are the inventions of the Philistines.

— *Celtic Literature.*

EXERCISE 37

1. Proverbs are general truths drawn from particular instances. What particular instances do you imagine for these proverbs?

More haste, less speed.
Procrastination is the thief of time.
Evil communications corrupt good manners.
Eternal vigilance is the price of liberty.
Necessity is the mother of invention.

2. A thing of beauty is a joy forever.

Imagine particular beauties with particular joys and read the opening lines of Keats' *Endymion* to find what he imagined.

3. Covetousness of riches is folly.

Imagine a particular instance and compare Luke xii. 13–21.

4. That loss is common would not make
My own less bitter, rather more;
Too common! Never morning wore
To evening but some heart did break.

Imagine particular losses and then compare Tennyson's *In Memoriam*, VI. For other general and particular statements see Tennyson's *Amphion*, *The Voyage of Maeldune*.

5. Then where, o'er two bright havens,
The towers of Corinth frown;
Where the gigantic King of Day
On his own Rhodes looks down;
Where soft Orontes murmurs
Beneath the laurel shades;
Where Nile reflects the endless length
Of dark-red colonnades;
Where in the still deep water,
Sheltered from waves and blasts,
Bristles the dusky forest
Of Byrsa's thousand masts;
Where fur-clad hunters wander
Amidst the northern ice;
Where through the sand of morning-land
The camel bears the spice;
Where Atlas flings his shadow
Far o'er the western foam, —
Shall be great fear on all who hear
The mighty name of Rome.

— MACAULAY: *Lays of Ancient Rome.*

"Everywhere shall be fear of Rome" is the thought which is developed imaginatively by enumerating choice particulars.

Subjects

Imagine in detail with apt circumstances:

Cities or mountains or bodies of water (crossing America, or other country in an airplane).

Ports touched at in a voyage around the world.

Books of the library or characters in them.

Streams or cities of your state.

Streets and parks of your city.

Colleges and schools you think you may go to.

6. Neither does he avail himself of the advantages which nature or accident holds out to him. He chooses to have his subject a foil to his invention, to owe nothing but to himself. He gathers manna in the wilderness, he strikes the barren rock for the gushing moisture. He elevates the mean by the strength of his own aspirations, he clothes the naked with beauty and grandeur from the stores of his own recollections. No cypress grove loads his verse with funeral pomp; but his imagination lends "a sense of joy"

"To the bare trees and mountains bare,
And grass in the green field."

No storm, no shipwreck startles us by its horrors; but the rainbow lifts its head in the cloud, and the breeze sighs through the withered fern. No sad vicissitude of fate, no overwhelming catastrophe in nature deforms his page; but the dew-drop glitters on the bending flower, the tear collects in the glistening eye.

— Hazlitt: *Wordsworth.*

The topic of the paragraph, Wordsworth's poetical subjects, is explained and repeated negatively and positively and then by comparison in the third sentence. The fourth sentence gives the general assertion, which is proved by a series of contrasted details, helped by the imagination.

Subjects

Prove by contrasted and well-imagined details:

An orator's skill in his speeches.

The simple but sublime teaching of the Gospels.

The beauties of your favorite scene on land or sea.

The art shown in some great picture or statue or building.

The manifestation of true affection at home.

The display of politeness or any other virtue.

7. Wherever we go all over the earth, it is the solitary Briton, the London agent, or the Milordos, who is walking restlessly about, abusing the natives, and raising a colossus, or setting the Thames on fire, in the East or the West. He is on the top of the Andes or in the diving-bell in the Pacific, or taking notes at Timbuctoo, or grubbing at the Pyramids, or scouring over the Pampas, or act-

ing as prime minister to the king of Dahomey, or smoking the pipe of friendship with the Red Indians, or hutting at the Pole. No one can say beforehand what will come of these various specimens of the independent, self-governing, self-reliant Englishman. Sometimes failure, sometimes openings for trade, scientific discoveries, or political aggrandizements.

— NEWMAN: *Who's To Blame?*

"The various specimens of the self-reliant Englishman" are detailed with fine imagination and with humorous exaggeration.

Subjects

Enumerate:

The efforts of a tramp to avoid work.
The various industries of an energetic farmer.
The worries of an anxious mother.
The duties of a policeman.
The wandering of a stray dog.
The adventures of a dime.

8. It is a fine study and an inexhaustible, the impartiality of nature. She has no favorites, will not pet anyone. She cares equally for the cedar of Libanus, and for the hyssop that comes out of the wall, and will expend as fine a force and skill in bringing a weed to its due perfection as she will in the finishing of some rare exotic. She spares no pains upon her pictures in the sky, and gladdens the eyes of all uplookers with a wealth of unimaginable coloring; but she has equal care for the pathetic hue of the withering leaf of which no eye shall see the beauty, not even his who shall soon tread it into mire. Nature's laws fulfil themselves in a molehill as fully as in a mountain; nay, in every atom is an epitome of the wonder of the universe.

— FARRELL: *Lectures.*

In this passage the imagination is restrained. Poetry and the earnest portions of speeches permit a freer use of imagination than is had in simple prose, but on every occasion taste must not be offended by too many or too ornate details. Note how the verbs throughout repeat the idea of impartiality, using apt variety.

Subjects

Give particulars of:

The variety or the beauty of nature.
The tender love of a mother.

The careful art of a great writer.

The ideal public official.

The strange journey of a brook or river.

9. Then too may come the dull philosopher of the age to rebuke our folly, our want of sense, our indiscretion; and proclaim that patriotism, a wild and glittering passion, has died out — that it could not coincide with civilization, the steam-engine, and free trade. It is false! The virtue that gave to Paganism its dazzling lustre — to barbarism its redeeming trait — to Christianity its heroic form — is not dead. It still lives to preserve, to console, to sanctify humanity. It has its altar in every clime, — its worship and festivities. On the heathered hills of Scotland, the sword of Wallace is yet a bright tradition. The genius of France, in the brilliant literature of the day, pays its enthusiastic homage to the piety and heroism of the young maid of Orleans. In her new senate hall, England bids her sculptor place, among the effigies of her greatest sons, the images of her Hampden and her Russell. In the gay and graceful capital of Belgium, the daring hand of Geefs has reared a monument, full of glorious meaning, to the three hundred martyrs of the revolution. By the soft, blue waters of Lake Lucerne stands the chapel of William Tell. On the anniversary of his revolt and victory, across those waters, as they glitter in the July sun, skim the light boats of the allied cantons. From the prows hang the banners of the republic, and as they near the sacred spot, the daughters of Lucerne chant the hymns of their old, poetic land. Then bursts forth the glad Te Deum, and heaven hears again the voice of that wild chivalry of the mountains which, five centuries since, pierced the white eagle of Vienna and flung it bleeding on the rocks of Uri. At Innsbruck, in the black side of the old cathedral, the peasant of the Tyrol kneels before the statue of Andreas Hofer. In the defiles and valleys of the Tyrol, who forgets the day on which he fell within the walls of Mantua? It is a festive day all through his quiet, noble land. In that old cathedral his inspiring memory is recalled amid the pageantries of the altar — his image appears in every house — his victories and virtues are proclaimed in the songs of the people. Sir, shall we not join in the glorious worship, and here in this Island — anointed by the blood of many a good and gallant man — shall we not have the faith, the duties, the festivities of patriotism? You discard the weapons of these heroic men — do not discard their virtues.

— Meagher: *Placehunting.*

This passage comes at the close of a speech. Meagher was a fiery and ornate speaker and though the wealth of imagination shown here is not often required, yet its study is helpful. The feeling and sincerity

of the speaker and his taste keep him from excess. "Patriotism has its worship and festivities in every clime," is the general statement.

Subjects

Imagine particular details:

The heroism of American soldiers.
The glories of literature.
The adventurous spirit of the world's discoverers.
The perseverance of the great inventors.
The wonders of science and scientists.
The apostles of Christianity.

73. Put a significant part for the whole.

The whole is often vague and indefinite or has lost color through much use. For these reasons, it does not appeal to the imagination. The choice of a significant or typical part gives a fresh view and by imagining a part only, the whole is often pictured more effectively. "If thou see a man of understanding, go to him early in the morning and let thy foot wear the steps of his door." Ecclus. vi, 36. The latter part of this advice would be less attractive and imaginative if it read: Do you spend a long time at his house.

EXERCISE 38

1. It is related that a lost traveler came in sight of a scaffold and cried, "Now I know I have arrived at civilization." Some one has said that the civilization of a country may be measured by the amount of soap it uses. A scaffold and the use of soap are parts of civilization humorously suggestive of the whole. What would you imagine as suggestive of education, politeness, gratitude, humility, anger, democracy, autocracy, slavery, want, etc.?

2. On this question of principle, while actual suffering was yet afar off, our fathers raised their flag against a power, to which, for purposes of foreign conquest and subjugation, Rome in the height of her glory is not to be compared; a power which has dotted over the surface of the whole globe with her possessions and military posts, whose morning drum-beat, following the sun and keeping company with the hours, circles the earth with one continuous and unbroken strain of the martial airs of England.

— WEBSTER: *Presidential Protest.*

The world-wide power of England is expressed in one significant part, the drum-beat, circling the world. Imagine a significant feature to express: the danger of the great ocean to Columbus, the difficulties of the journey to explorers of the poles, the deadliness of a plague, the horrors of a fire or flood, the influence of the press, the might of the labor movement, the place of the Church in history.

3.

Leave to the soft Campanian
  His baths and his perfumes;
Leave to the sordid race of Tyre
  Their dyeing-vats and looms;
Leave to the sons of Carthage
  The rudder and the oar:
Leave to the Greek his marble Nymphs
  And scrolls of wordy lore.
Thine, Roman, is the pilum;
  Roman, the sword is thine,
The even trench, the bristling mound,
  The legion's ordered line;
And thine the wheels of triumph,
  Which with their laurelled train
Move slowly up the shouting streets
  To Jove's eternal fane.

— MACAULAY: *Lays of Ancient Rome.*

The poet picks out traits characteristic of the various nations. Choose characteristic traits of the several professions, doctors, lawyers; painters, etc.; of various states or cities; of various modern nations; of various streets in your native place; of parts of the house, etc.

4.

I loved from off the bridge to hear
  The rushing sound the water made
And see the fish that everywhere
  In the back current glanced and played.

— TENNYSON: *The Miller's Daughter. Original reading.*

Or from the bridge I leaned to hear
  The milldam rushing down with noise
And see the minnows everywhere
  In crystal eddies glance and poise.

Present reading.

Compare the two readings and say whether the changes have made the lines more imaginative. "Glance," the swift dart of the minnow reflecting the sunlight from its scales, and "poise," the quivering pause before a new dart, are two characteristic acts of a minnow.

What actions would you choose as characteristic of a cat or kitten, of a dog, a horse in the pasture, a snake, a bird in the air, a butterfly, a fly, a locomotive, soldiers, sailors, tramps, etc.?

5.

From every warlike city
That boasts the Latian name,
Foredoomed to dogs and vultures,
That gallant army came;
From Setia's purple vineyards,
From Norba's ancient wall,
From the white streets of Tusculum,
The proudest town of all;
From where the Witch's Fortress
O'erhangs the dark-blue seas;
From the still glassy lake that sleeps
Beneath Aricia's trees, . . .
From the drear banks of Ufens,
Where flights of marsh-fowl play,
And buffaloes lie wallowing
Through the hot summer's day;
From the gigantic watch-towers,
No work of earthly men,
Whence Cora's sentinels o'erlook
That never-ending fen;
From the Laurentian jungle,
The wild hog's reedy home;
From the green steeps whence Anio leaps
In floods of snow-white foam.

— MACAULAY: *Lays of Ancient Rome.*

Each spot from which the army came is given its distinctive mark. Go over a list of names, imagining some striking feature of landscape with each: nations, states, cities, towns, streets, rivers, lakes, schools, monuments.

It would be difficult to keep a long list of this kind from monotony if written out in prose; in the lay the list is in keeping with the old ballad style, which Macaulay purposely reproduces.

6. This pure creature — pure from every suspicion of even a visionary self-interest, even as she was pure in senses more obvious — never once did this holy child, as regarded herself, relax from her belief in the darkness that was traveling to meet her. She might not prefigure the very manner of her death; she saw not in vision, perhaps, the aërial altitude of the fiery scaffold, the spectators without end on every road pouring into Rouen as to a

coronation, the surging smoke, the volleying flames, the hostile faces all around, the pitying eye that lurked but here and there, until nature and imperishable truth broke loose from artificial restraints; these might not be apparent through the mists of the hurrying future. But the voice that called her to death, that she heard forever.

— De Quincey: *Joan of Arc.*

"The darkness" and the "manner of her death" are pictured by significant details. Contrast the other statements left without significant pictures, "nature," "imperishable truth," "artificial restraints." Could you suggest images for these terms?

Subjects

Imagine by significant parts:

The death of others in history or fiction.
The child's dream of Christmas.
"The circus is coming to town!"
The day of graduation.
The soldier's vision.

I remember, I remember
The house where I was born.

— Hood: *Past and Present.*

7. We are not poorer but richer, because we have, through many ages, rested from our labor one day in seven. That day is not lost. While industry is suspended, while the plough lies in the furrow, while the Exchange is silent, while no smoke ascends from the factory, a process is going on quite as important to the wealth of nations as any process which is performed on more busy days. Man, the machine of machines, the machine compared with which all the contrivances of the Watts and the Arkwrights are worthless, is repairing and winding up, so that he returns to his labors on the Monday with clearer intellect, with livelier spirits, with renewed corporal vigor.

— Macaulay: *The Ten Hours Law.*

Note how in the third sentence "industry suspended" is pictured by typical parts of industry, each suspended in its particular way. What other evidences of imagination are there? How is "process" made clear and interesting? In the exercise imagine your own pictures.

Subjects

Imagine significant parts:

We shall profit by study.
The reader of books is not wasting his time.
Exercise has its benefits.

> Only those are crowned and sainted
> Who with grief have been acquainted.
>
> — LONGFELLOW: *Legend.*

8. It is not in the language of the lawyer, or the police magistrate, that the wrongs and aspirations of an oppressed nation should be stated. For the pang with which it writhes, — for the passion with which it heaves — for the chafed heart — the burning brain — the quickening pulse — the soaring soul — there is a language quite at variance with the grammar and the syntax of a government. It is bold, and passionate, and generous. It often glows with the fire of genius — it sometimes thunders with the spirit of the prophet. It is tainted with no falsehood — it is polished with no flattery. In the desert — on the mountain — within the city — everywhere — it has been spoken, throughout all ages. It requires no teaching — it is the inherent and imperishable language of humanity! Kings, soldiers, judges, hangmen, have proclaimed it. In pools of blood they have sought to cool and quench this fiery tongue. They have built the prison — they have launched the convict-ship — they have planted the gallows tree, to warn it to be still. The sword, the scepter, the black cap, the guillotine, — all have failed.

— MEAGHER: *Famine and Felony.*

In this passage treating of "the language of an oppressed nation," there are several significant parts where one or two words expressing a whole might have been used. What are these parts and what whole could you substitute? The speaker tells first what his subject is not, then what it is, viz., "passionate," "imperishable."

Subjects

Picture apt parts in developing:

The reading of good books.
A country walk in Autumn
Electricity in its many uses.
The variety of human amusements.
The multiplicity of children's toys.

9. But I must confess, those pictures of the mere industrial value of the Union made me profoundly sad. I look, as, beneath the skilful pencil, trait after trait leaps to glowing life, and ask at last, Is this all? Where are the nobler elements of national purpose and life? Is this the whole fruit of ages of toil, sacrifice, and thought, — those cunning fingers, the overflowing lap, labor vocal on every hillside, and commerce whitening every sea — all the dower of one haughty overbearing race? The zeal of the Puritan, the faith of the Quaker, a century of Colonial health, and then this large civilization, does it result only in a workshop, — fops melted in baths and perfumes, and men grimy with toil? Raze out, then, the Eagle from our banner, and paint instead Niagara used as a cotton-mill!

— PHILLIPS: *Lincoln's Election.*

The ideas of "industrial value" and "nobler elements" are pictured by significant parts, "fingers," "voice," "whitening sea," "Puritan," "Quaker." The whole paragraph is summed up in an imaginative epigram.

Subjects

Develop imaginatively:

Don't rate a school by mere athletic supremacy but by nobler things.

Don't look merely at the difficulties of the classics but consider also their value.

A home is not precious by mere wealth but by true affection.

Remember not past pride but present weakness. (See Newman's *Lead Kindly Light.*)

> The fault is not in our stars,
> But in ourselves that we are underlings.
>
> — SHAKESPEARE: *Julius Cæsar.*

10. While this book lies on our table, we seem to be contemporaries of the writer. We are transported a hundred and fifty years back. We can almost fancy that we are visiting him in his small lodging; that we see him sitting at the old organ beneath the faded green hangings; that we can catch the quick twinkle of his eyes, rolling in vain to find the day; that we are reading in the lines of his noble countenance the proud and mournful history of his glory and his affliction. We image to ourselves the breathless silence in which we should listen to his slightest word; the passionate veneration with which we should kneel to kiss his hand

and weep upon it; the earnestness with which we should endeavor to console him, if indeed such a spirit could need consolation, for the neglect of an age unworthy of his talents and his virtues; the eagerness with which we should contest with his daughters, or with his Quaker friend Ellwood, the privilege of reading Homer to him, or of taking down the immortal accents which flowed from his lips.

— MACAULAY: *Milton.*

This passage comes at the close of Macaulay's Essay. He tells us he is fancying and imagining and choosing the significant parts which awaken pity.

Subjects

Imagine pictures for the feeling you would excite at:

A letter from mother.
The Liberty Bell.
A view of the Colosseum.
The relics of a martyr.
A song of childhood.
A statue of Lincoln.
The sword of Washington. (Cf. Ryan: *Sword of Lee.*)

74. Learn to make comparisons.

Comparisons are usually made with objects that fall under the senses, and the practice of making them calls for the use of the imagination. They add much to the clearness, interest, and force of language if they are not hackneyed or strained. Hackneyed comparisons are such as have been used constantly, as "cold as ice," "shining like diamonds." Comparisons are strained if the resemblance is very slight or if too many points of resemblance are attempted. These faults are ridiculed by Newman:

The man of thought comes to the man of words; and the man of words, duly instructed in the thought, dips the pen of desire into the ink of devotedness, and proceeds to spread it over the page of desolation. Then the nightingale of affection is heard to warble to the rose of loveliness, while the breeze of anxiety plays around the brow of expectation. This is what the Easterns are said to consider fine writing.

— NEWMAN: *Literature.*

EXERCISE 39

1. Fill out these and other like phrases, which refer to the senses:

black as ——, red as ——, bitter as ——, sweet as ——, loud as ——, still as ——, fragrant as ——, rough as ——, smooth as ——, cold as ——.

Imagine new comparisons, not old ones known to every one.

2. Fill out these expressions with pictures from home, from the street, from business, as well as from nature:

easy as ——, difficult as ——, impossible as ——, busy as ——, idle as ——, sure as ——.

See Wilstach's *Dictionary of Similes* for many used comparisons.

3. Fill out:

Life is as swift as ——. (Cf. Wisdom, v. 9.)

Our tainted nature's solitary boast;
Purer than —(one comparison)
Brighter than —(two comparisons).
— WORDSWORTH: *Virgin Mary.*

4. The lost days of my life until to-day,
What were they, could I see them on the street
Lie as they fell?
— D. G. ROSSETTI: *Lost Days.*

Rossetti likens his lost days to four different things. Can you imagine them?

When I consider Life and its few years.
— REESE: *Tears.*

The poet compares the few years of life to six different things. What are they?

5.

As come the white sails of ships
O'er the ocean's verge;
As comes the smile to the lips,
The foam to the surge;
So come to the poet his songs
All hitherward blown
From the misty realm that belongs
To the vast unknown.
— LONGFELLOW: *The Poet and His Songs.*

Longfellow has nine other comparisons besides the three here. Can you imagine some of them? These and the like comparisons taken chiefly from nature and found in poetry may serve to exercise the imagination, but are not in place in ordinary prose where comparisons drawn from everyday life are better suited. For other groups of comparisons in poetry see HALLECK: *Marco Bozzaris* (Death comes to a hero as ——); MACAULAY: *Battle of Lake Regillus* (Army attacks as ——, retreats as ——); BURNS: *Tam O'Shanter*, 61–70 (Pleasures pass away as ——).

6. *Imagine new pictures for the following trite comparisons:*

A bird in the hand is worth two in the bush.

Make hay while the sun shines.

A stitch in time saves nine, etc.

A sea of upturned faces, a flood of objections, a storm of protests, etc.

To leave no stone unturned, to pave the way towards, to have a bone to pick, etc.

Dead as a door-nail, swift as lightning, sharp as a razor, etc.

7. Scarcely any passages in the poems of Milton are more generally known, or more frequently repeated, than those which are little more than muster-rolls of names. They are not always more appropriate or more melodious than other names. But they are charmed names. Every one of them is the first link in a long chain of associated ideas. Like the dwelling-place of our infancy revisited in manhood, like the song of our country heard in a strange land, they produce upon us an effect wholly independent of their intrinsic value. One transports us back to a remote period of history. Another places us among the novel scenes and manners of a distant region. A third evokes all the dear classical recollections of childhood, — the schoolroom, the dog-eared Virgil, the holiday, and the prize. A fourth brings before us the splendid phantoms of chivalrous romance, the trophied lists, the embroidered housings, the quaint devices, the haunted forests, the enchanted gardens, the achievements of enamored knights, and the smiles of rescued princesses.

— MACAULAY: *Milton.*

The passage has comparisons, "link," "like the dwelling-place," "like the song," and other imaginative details. Note the "classical recollections" and "splendid phantoms."

Subjects

Enumerate the concrete ideas associated with:

Your former school books.
Your haunts as a child.
Your teachers.
The towns of Belgium.

> Clime of the unforgotten brave
> Whose land from plain to mountain cave
> Was Freedom's home or Glory's grave!
>
> — Byron: *The Giaour.*

8. We are older than we were, and age is easily put out of its way. We have fewer sands in our glass to reckon upon, and we cannot brook to see them drop in endlessly succeeding impertinences. At our time of life, to be alone sometimes is as needful as sleep. It is the refreshing sleep of the day. The growing infirmities of age manifest themselves in nothing more strongly, than in an inveterate dislike of interruption. While youth was, we had vast reversions in time future; we are reduced to a present pittance, and obliged to economise in that article. We bleed away our moments now as hardly as our ducats. We cannot bear to have our thin wardrobe eaten and fretted into by moths. We are willing to barter our good time with a friend, who gives us in exchange his own. Herein is the distinction between the genuine guest and the visitant. This latter takes your good time, and gives you his bad in exchange. The guest is domestic to you as your good cat, or household bird; the visitant is your fly, that flaps in at your window, and out again, leaving nothing but a sense of disturbance, and victuals spoiled.

— Lamb: *Popular Fallacies.*

This passage is full of comparisons, which exemplify the fertile imagination of Lamb. To what is the shortness of his time compared? What is a guest and a visitant like? "We object to interruptions because the old have little time and visitants disturb," is the topic.

Subjects

Imagine comparisons for:

The reading of good and of bad books.
Listening to a good and to a poor speaker.
We are delighted to travel on sea rather than on land.
The people's idea of the drama and of the picture play.
Our preference of one profession or trade over another.

75. Expand comparisons.

If a comparison is extended by an endeavor to establish many points of resemblance, it will usually be forced and fanciful or even ludicrous. Note this passage from Richardson quoted in the *King's English:*

Tost to and fro by the high winds of passionate control, I behold the desired port, the single state, into which I fain would steer; but am kept off by the foaming billows of a brother's and a sister's envy, and by the raging winds of a supposed invaded authority; while I see in Lovelace, the rocks on the one hand, and in Solmes, the sands on the other; and tremble, lest I should split upon the former or strike upon the latter! But you, my better pilot, . . .

If, however, the single point of comparison becomes clearer and more effective or if the object with which the comparison is made receives vivid presentation, then the advantages are many. A careful taste is needed. The following passage from Arnold may serve as an example where an incident of history interestingly told is made the basis for comparison. Only one point of resemblance is noted. Had Arnold spoken of a crusading middle-class, with infant limbs scaling mountain difficulties, the comparison would be far-fetched and absurd.

In the crusade of Peter the Hermit, where the hosts that marched were not filled after the usual composition of armies, but contained along with the fighters whole families of people, — old men, women, and children, — swept by the universal torrent of enthusiasm toward the Holy Land, the marches, as might have been expected, were tedious and painful. Long before Asia was reached, long before even Europe was half traversed, the little children in that travelling multitude began to fancy, with a natural impatience, that their journey must surely be drawing to an end; and every evening, as they came in sight of some town which was the destination of that day's march, they cried out eagerly to those who were with them: "Is this Jerusalem?" No, poor children, not this town, nor the next nor yet the next, is Jerusalem; Jerusalem is far off, and it needs time, and strength, and much endurance to reach it. Seas and mountains, labor and peril, hunger and thirst, disease and death, are between Jerusalem and you.

So, when one marks the ferment and stir of life in the middle class at this moment, and sees this class impelled to take possession

of the world, and to assert itself and its own actual spirit absolutely, one is disposed to exclaim to it: "Jerusalem is not yet. Your present spirit is not Jerusalem, is not the goal you have to reach, the place you may be satisfied with."

— Arnold: *A French Eton.*

EXERCISE 40

1. Boston has five or six trains of railroads, — one to the Old Colony, one to Providence, one to Worcester, one to Lowell, one to Fitchburg, one to the eastern counties. All of them run locomotives where they wish to. Suppose that, on the Fitchburg Railroad, one locomotive, for a year, never got farther than Groton, — what do you think the Directors of that road would do? Would they take up the rails beyond Groton, or would they turn out the engineer? There is a law of the Commonwealth of Massachusetts, thoroughly executed in every county but ours; and here the men appointed to execute it, not only do not want to, but you cannot expect them to. They were elected not to execute it, and they say they can't execute it. Shall we take up the rails, or change the engineer? — which?

— Phillips: *Metropolitan Police.*

"A train requires a good engineer to run it; a law in the same way requires a good officer to enforce it." The comparison is expanded and made local for Phillips' hearers, and then is applied.

Subjects

Imagine yourself speaking to a definite audience and expand with apt details these comparisons:

Forming a character is like minting coin.

Sentry duty is the acid test of a soldier's courage.

Building a library is building a lighthouse.

Wendell Phillips during life was like a woodman "hewing toward the light." — O'Reilly.

In school you make timepieces for life.

"The man who has nothing to boast of but ancestors is like a potato — his good is underground."

2. Neither do I acknowledge, sir, the right of Plymouth to the whole rock. No, the rock underlies all America; it only crops out here. (Cheers.) It has cropped out a great many times in our history. You may recognize it always. Old Putnam stood upon it at Bunker Hill, when he said to the Yankee boys, "Don't fire

till you see the whites of their eyes." Ingraham had it for ballast when he put his little sloop between two Austrian frigates, and threatened to blow them out of the water, if they did not respect the broad eagle of the United States, in the case of Koszta. Jefferson had it for a writing-desk when he drafted the Declaration of Independence and the "Statute of Religious Liberty" for Virginia. Lovejoy rested his musket upon it when they would not let him print at Alton, and he said "Death or free speech!" I recognized the clink of it to-day, when the apostle of the "Higher Law" came to lay his garland of everlasting — none a better right than he — upon the monument of the Pilgrims. (Enthusiastic cheering.) He says he is not a descendant of the Pilgrims. That is a mistake. There is a pedigree of the body and a pedigree of the mind. (Applause.) He knows so much about the Mayflower that, as they say in the West, I know he was "thar" (Laughter and applause). Ay, sir, the rock cropped out again. Garrison had it for an imposing-stone when he looked in the faces of seventeen millions of angry men and printed his sublime pledge, "I will not retreat a single inch, and I will be heard." (Great cheering.)

— Wendell Phillips: *The Pilgrims.*

The courageous upholding of principles is compared to the Plymouth Rock, which crops out in history in many instances. The extending of a comparison in this way is likely to become fanciful and even ludicrous. Here the taste and enthusiasm of the speaker keeps the passage from descending too far, although he is not averse to a touch of humor.

Subjects

Expand the comparisons:

The Statue of Liberty has been erected everywhere in our country.

The American flag floats patriotically wherever a citizen observes the laws.

The Bible has been the light of the world.

The Cross of Calvary has been the stay of martyrs.

Here once the embattled farmers stood
And fired the shot heard round the world.

— Emerson: *Hymn at Concord.*

3. Coming to Shelley's poetry, we peep over the wild mask of revolutionary metaphysics, and we see the winsome face of the child. Perhaps none of his poems is more purely and typically Shelleian than *The Cloud* and it is interesting to note how essen-

tially it springs from the faculty of make-believe. The same thing is conspicuous, though less purely conspicuous, throughout his singing; it is the child's faculty of make-believe raised to the *n*th power. He is still at play save only that his play is such as manhood stops to watch and his playthings are those which the gods give their children. The universe is his box of toys. He dabbles his fingers in the day-fall. He is gold-dusty with tumbling amidst the stars. He makes bright mischief with the moon. The meteors muzzle their noses in his hand. He teases into growling the kenneled thunder, and laughs at the shaking of its fiery chain. He dances in and out of the gates of heaven; its floor is littered with his broken fancies. He runs wild over the fields of ether. He chases the falling world. He gets between the feet of the horses of the sun. He stands in the lap of patient nature, and twines her loosened tresses after a hundred wilful fashions to see how she will look nicest in his song.

— Thompson: *Shelley.*

A successful expanding of a comparison, but it is admitted by the writer to be fanciful and playful. The handling of the topic and its diction are akin to the poetical, fitly so, where a poet is praising a poet. In fact Thompson (*Anthem to the Earth*) has the close of this paragraph in his poetry with a few changes.

Subjects

Expand with less ornateness:

The sunbeam is the earth's painter.

Winter puts the world to sleep.

Spring is the land's awakener.

"Life is a warfare."

Compare someone's life to a journey or a stream or a tree.

4. But granting that we had both the will and the sense to choose our friends well, how few of us have the power! or, at least, how limited, for most, is the sphere of choice! Nearly all our associations are determined by chance, or necessity; and restricted within a narrow circle. We cannot know whom we would; and those whom we know, we cannot have at our side when we most need them. All the higher circles of human intelligence are, to those beneath, only momentarily and partially open. We may, by good fortune, obtain a glimpse of a great poet, and hear the sound of his voice; or put a question to a man of science, and be answered good humoredly. We may intrude ten minutes' talk on a cabinet minister, answered probably with words worse than silence, being deceptive; or snatch, once or twice in our lives,

the privilege of throwing a bouquet in the path of a princess, or arresting the kind glance of a queen. And yet these momentary chances we covet; and spend our years, and passions, and powers in pursuit of little more than these; while, meantime, there is a society, continually open to us, of people who will talk to us as long as we like, whatever our rank or occupation; talk to us in the best words they can choose, and of the things nearest their hearts. And this society, because it is so numerous and so gentle, and can be kept waiting round us all day long, — kings and statesmen lingering patiently, not to grant audience, but to gain it! — in those plainly furnished and narrow anterooms, our bookcase shelves, — we make no account of that company, — perhaps never listen to a word they would say, all day long.

— Ruskin: *Sesame and Lilies.*

"You're not ashamed of us?"

No, dear silent friends, I should be the meanest, most ungrateful of mortals if I could be ashamed of you. For forty years you have been my companions in solitude; to you I owe whatever inspirations I have felt; from you have descended in copious streams the ideas that raised my poor life above the commonplace, and the sentiments that have animated every good thing and every holy purpose that I have accomplished. Friends that never obtruded on my loneliness by idle chatter and gossip, but always spoke wise, inspiriting things when most I needed them, friends that never replied in irritation to my own disturbed imaginings, but always uttered your calm wisdom like voices from eternity to soothe, to control, or to elevate; friends that never tired and never complained; that went back to your recesses without a murmur; and never resented by stubborn silence my neglect, — treasures of thought and fountains of inspiration, you are the last things on earth on which my eyes shall rest in love, and like the orphans of my flock your future shall be my care. True, like your authors, you look sometimes disreputable enough. Your clothes, more to my shame, hang loose and tattered around you, and some of your faces are ink-stained or thumb-worn from contact with the years and my carelessness. I would dress you in purple and fine linen if I may, yet you would reproach me and think I was weary of your homely faces. Like the beggar-maid you would entreat to be allowed to go back from queenly glory and pomp to the tatters and contentment of your years. So shall it be! But between you and me there must be no divorce, so long as time shall last for me. Other friends will come and go, but nothing shall dissolve our union based upon gratitude and such love as man's heart may have for the ideal and insensible.

— Sheehan: *My New Curate.*

In these two passages the comparison of books to friends is developed. Ruskin is giving a lecture and is serious; Sheehan, in keeping with the character speaking, is colloquial and at times intentionally fanciful and humorous in the development of the comparison. Use some imagined character, if you choose, in the exercises.

Subjects

Develop the brief comparisons:

Schoolbooks are an indolent student's enemies.
The aviator is a bird of the air.
History is a moving-picture of mankind.
The classroom is a little nation.
A city street is a stream.

Part Four

TYPES OF COMPOSITION

76. The types of composition discussed in detail here are five: essay, speech, debate, story, versification. They all make use of the processes of composition but not all to the same extent.

CHAPTER XII

ESSAY

77. An *essay* is a composition restricted in length and not exhaustive of its subject.

The term "essay" is used with considerable latitude, but limited length and limited treatment seem to be elements common to all essays. A composition which purports to give a full and final discussion of its subject may be modestly styled an essay, but it is more properly a dissertation or treatise.

I. Formal Essay

78. The *formal essay* keeps strictly to its topic, is serious and impersonal in tone, has often regular divisions and an evident order, and usually proves and enforces a definite proposition.

The style of the formal essay is exemplified in passages quoted from Macaulay, De Quincey, Faber, Arnold, Newman.

79. For clearness begin at once with the topic; define and explain your view in contrast with other views; follow an order and outline.

Our feeling towards Mr. Hastings is not exactly that of the House of Commons which impeached him in 1787; neither is it that of the House of Commons which uncovered and stood up to receive him in 1813.

— Macaulay: *Warren Hastings.*

80. If persuasion is intended, remove at first any prejudice against your opinion and then after explanation and proof urge your view with apt means of force.

For interest show that your subject is important or useful and that you are handling it in a fresh and novel way.

Our opinion then is this, that Barère approached nearer than any person mentioned in history or fiction, whether man or devil, to the idea of consummate and universal depravity.

— MACAULAY: *Barère.*

Note how the comparisons of Macaulay are not trite either in substance or form. He avoids the methodical "just as," "so." The following are but a few from his essay on Barère.

He could no more stand up, erect and self-supported, in any cause, than the ivy can rear itself like the oak, or the wild vine shoot to heaven like the cedar of Lebanon.

A man who has never been within the tropics does not know what a thunderstorm means; a man who has never looked on Niagara has but a faint idea of a cataract; and he who has not read Barère may be said not to know what it is to lie.

It would be as unreasonable to expect him to remember all the wretches whom he slew as all the pinches of snuff that he took.

The real navigator is formed on the waves; the real surgeon is formed at bedsides, and the conflicts of free states are the real school of constitutional statesmen.

81. The *editorial* is an essay brief in form and handling a topic of the day. It has more persuasion than the ordinary essay, but it does not adopt the vehement force of a speech.

82. The *chria* is a methodical composition, which contains an introduction of the topic, its explanation, its proof, its illustration by contrast with an opposite subject or by comparison with its like, its exemplification by historical instances, its confirmation by testimony, and finally an enforcement of the topic.

The *chria* is a device for drill in composition. It is artificial, yet it follows a reasonable and quite natural handling of the topic. Many essays and even paragraphs, though wanting the eight divisions in a fixed order, have introduction, explanation, and proof followed by illustration and enforcement. The following passage from Matthew Arnold has many of the divisions of a chria.

See also Leigh Hunt's *Deaths of Little Children.*

(*Introduction.*) In spite of all the shocks which the feelings of a good Catholic have in this Protestant country inevitably to undergo, in spite of the contemptuous insensibility to the grandeur of Rome which he finds so general and so hard to bear, how much has he to console him, how many acts of homage to the greatness of his religion may he see if he has his eyes open! I will tell him of one of them.

(*Topic.*) Let him go in London to that delightful spot, that Happy Island in Bloomsbury, the reading-room of the British Museum. Let him visit its sacred quarter, the region where its theological books are placed. I am almost afraid to say what he will find there, for fear Mr. Spurgeon, like a second Caliph Omar, should give the library to the flames.

(*Explanation.*) He will find an immense Catholic work, the collection of the Abbé Migne, lording it over that whole region, reducing to insignificance the feeble Protestant forces which hang upon its skirts.

(*Contrast.*) Protestantism is duly represented, indeed: the librarian knows his business too well to suffer it to be otherwise. All the varieties of Protestantism are there. There is the Library of Anglo-Catholic Theology, learned, decorous, exemplary, but a little uninteresting; there are the works of Calvin, rigid, militant, menacing; there the works of Dr. Chalmers, the Scotch thistle valiantly doing duty as the rose of Sharon, but keeping something very Scotch about it all the time; there are the works of Dr. Channing, the last word of religious philosophy in a land where every one has some culture, and where superiorities are discountenanced, – the flower of moral and intelligent mediocrity.

(*Proof.*) But how are all these divided against one another, and how, though they were all united, are they dwarfed by the Catholic Leviathan, their neighbor! Majestic in its blue and gold unity, this fills shelf after shelf and compartment after compartment, its right mounting up into heaven among the white folios of the "Acta Sanctorum," its left plunging down into hell among the yellow octavos of the "Law Digest." Everything is there, in that immense "Patrologiae Cursus Completus," in that "Encyclopédie Théologique," that "Nouvelle Encyclopédie Théologique," that "Troisième Encyclopédie Théologique"; religion, philosophy, history, biography, arts, sciences, bibliography, gossip.

(*Resemblance.*) The work embraces the whole range of human interests; like one of the great Middle-Age cathedrals, it is in itself a study for a life. Like the net in Scripture, it drags everything to land, bad and good, lay and ecclesiastical, sacred and profane, so that it be but matter of human concern. Wide-embracing as the power whose product it is! a power, for history at any rate, eminently the Church; not, perhaps, the Church of the future, but indisputably the Church of the past, and, in the past, the Church of the multitude.

(*Conclusion.*) This is why the man of imagination, — nay, and the philosopher too, will always have a weakness for the Catholic Church; because of the rich treasures of human life which have been stored within her pale. The mention of other religious bodies, or of their leaders, at once calls up in our minds the thought of man of a definite type as their adherents; the mention of Catholicism suggests no such special following. Anglicanism suggests the English episcopate; Calvin's name suggests Dr. Candlish; Chalmers', the Duke of Argyll; Channing's, Boston society; but Catholicism suggests, — what shall I say? — all the pellmell of the men and women of Shakespeare's plays. This abundance the Abbé Migne's collection faithfully reflects.

— ARNOLD: *Essays in Criticism.*

Models

83. Good examples of editorials can be readily found, especially in the weekly magazines and papers. The following paragraphs will serve as models for editorials and essay paragraphs. See also various passages under Exposition and Argumentation.

1. England, surely, is the paradise of little men, and the purgatory of great ones. May I never be a Minister of State or a Field-Marshal! I'd be an individual, self-respecting Briton, in my own private castle, with the *Times* to see the world by, and pen and paper to scribble off withal to some public print, and set the world right. Public men are only my employes; I use them as I think fit, and turn them off without warning. Aberdeen, Gladstone, Sidney Herbert, Newcastle, what are they muttering about services and ingratitude? were they not paid? hadn't they their regular quarter-day? Raglan, Burgoyne, Dundas, — I cannot recollect all the fellows' names, — can they merit aught? Can they be profitable to me, their lord and master? And so, having no tenderness or respect for their persons, their antecedents, or their age, — not caring that in fact they are serving me with all their strength, not asking whether, if they manage ill, it be not, perchance, because they are in the fetters of Constitutional red tape, which have weighed on their hearts and deadened their energies, till the hazard of failure and the fear of censure have quenched the spirit of daring, I think it becoming and generous, — during, not after their work, not when it is ended, but in the very agony of conflict, — to institute a formal process of inquiry into their demerits, not secret, not indulgent to their sense of honor, but in the hearing of all Europe, and amid the scorn of the world, —

hitting down, knocking over, my workhouse apprentices, in order that they may get up again, and do my matters for me better.

— Newman: *Discussions.*

An example of ironical humor found often in informal essays and in editorials.

2. Every one must have observed the strange language current during the late discussions as to the possible failure of our supplies of coal. Our coal, thousands of people were saying, is the real basis of our national greatness; if our coal runs short, there is an end of the greatness of England. But what is greatness? — culture makes us ask. Greatness is a spiritual condition worthy to excite love, interest and admiration; and the outward proof of possessing greatness is, that we excite love, interest, and admiration. If England were swallowed up by the sea to-morrow, which of the two, a hundred years hence, would most excite the love, interest, and admiration of mankind, would most, therefore, show the evidence of having possessed greatness, — the England of the last twenty years, or the England of Elizabeth, of a time of splendid spiritual effort, but when our coal, and our industrial operations depending on coal, were very little developed? Well, then, what an unsound habit of mind it must be which makes us talk of things like coal or iron as constituting the greatness of England, and how salutary a friend is culture, bent on seeing things as they are, and thus dissipating delusions of this kind and fixing standards of perfection that are real!

— Arnold: *Culture and Anarchy.*

This paragraph will serve as a model for an editorial. An assertion is introduced and clearly stated. Then by a definition of terms and by application of the definition the assertion is refuted. Finally the conclusion is driven home.

3. When we leave the open field of exaggeration, that broad area which is our chosen territory, and seek for subtler qualities in American humor, we find here and there a witticism which, while admittedly our own, has in it an Old World quality. The epigrammatic remark of a Boston woman, that men get and forget and women give and forgive, shows the fine, sharp finish of Sydney Smith or Sheridan. A Philadelphia woman's observation that she knew there could be no marriages in Heaven because — "Well, women were there no doubt in plenty, and some men; but not a man whom any woman would have," is strikingly French. The word of a New York broker, when Mr. Roosevelt sailed for Africa, "Wall Street expects every lion to do its duty!" equals

in brevity and malice the keen-edged satire of Italy. No sharper thrust was ever made at prince or potentate.

There is a big battlefield for American humor when it finds itself ready for the fray, when it leaves off firing squibs, and settles down to a compelling cannonade, when it aims less at the superficial incongruities of life, and more at the deep-rooted delusions which rob us of fair fame. It has done its best work in the field of political satire, where the "Biglow Papers" hit hard in their day, where Nast's cartoons helped to overthrow the Tweed dynasty, and where the indolent and luminous genius of Mr. Dooley has widened our mental horizon. Mr. Dooley is a philosopher, but his is the philosophy of the looker-on, of that genuine unconcern which finds Saint George and the dragon to be both a trifle ridiculous. He is always undisturbed, always illuminating, and not infrequently amusing; but he anticipates the smiling indifference with which those who come after us will look back upon our enthusiasms and absurdities. Humor, as he sees it, is that thrice blessed quality which enables us to laugh, when otherwise we should be in danger of weeping. "We are ridiculous animals," observes Horace Walpole unsympathetically, "and if angels have any fun in their hearts, how we must divert them."

— Repplier: *Americans and Others.*

These two distinct paragraphs illustrate quite well Miss Repplier's fine skill in apt quotation and, less well, her power of keen irony.

4. There is a very good lesson in the old signboard that used to be common, and that is still found amid the conservatism of old towns. It was called "the four alls." There was a painting of a king and a priest, and a soldier, and a farmer; and out of the mouth of each respectively came the scrolls,—"I govern all," "I pray for all," "I fight for all," "I pay for all." No doubt it gratified the grumbling vanity of the farmers, who were the best customers of these old inns, and who could scarcely be brought to believe that good government, and good praying, and, as occasion called for it, good fighting, were at least as useful in their way as good payment. But it has a better moral than lay upon the surface; for out of it could be deduced this truth — that the more each works for all the more advantageous is his work for his own self. Indeed, what is done for others always helps. "If you want to be loved, love," is always true. If you want to be happy make others happy. "We hate those whom we have injured," is an old saying, and only too true. But it is neither older nor truer than this other — "We grow to love those whom we benefit." And of all ways of making the most and the happiest of life there is none that is so secure of good result, as widening the circle of our service to our fellows.

— Farrell: *Lectures*

This paragraph is taken from an informal essay. The editorial often reads a lesson from an incident of the day, as the essay does here from a signboard.

5. Is it certain that of the good which we admittedly have in our England of to-day, the seriousness and the political liberty, — the Puritans and the Puritan triumph are the authors? The assumption that they are so is plausible; it is current; — it pervades, let me observe in passing, Mr. Green's fascinating History. But is the assumption sound? When one considers the strength, the boldness, the self-assertion, the instincts of resistance and independence in the English nature, it is surely hazardous to affirm that only by the particular means of the Puritan struggle and the Puritan triumph could we have become free in our persons and property. When we consider the character shown, the signal given, in the thinking of Thomas More and Shakespeare, of Bacon and Harvey, how shall we say that only at the price of Puritanism could England have had free thought? When we consider the seriousness of Spenser, that ideal Puritan before the fanatical Puritans and without their faults; when we consider Spenser's seriousness and pureness, in their revolt against the moral disorder of the Renascence, and remember the allies which they had in the native integrity and piety of the English race, shall we even venture to say that only at the price of Puritanism could we have had seriousness? Puritanism has been one element in our seriousness; but it is not the whole of our seriousness, nor the best in it.

— Arnold: *Mixed Essays.*

A series of historical facts refutes the statement in the first sentence. Good editorials often follow the lines of paragraphs like this.

EXERCISE 41

1. Expand into an essay any suitable topic given in this book.

2. Write a formal essay, explaining from actual observation any business or work in factory, store, farm; or home. (See methods of exposition.)

3. Give your own views of a trade, profession, school course, book, person, place. Let the essay be the result of your own experience.

4. Put these trite comparisons in a novel form: cold as ice; shining like diamonds; black as night; sly as a fox; swift as lightning; blind as a bat, etc. (See comparisons quoted from Macaulay.)

5. Take any fact or assertion of your history lesson and write an editorial on it, as if you were a contemporary.

6. Write an editorial for a school paper on debates, writing compositions, athletics, local patriotism, introduction or modification of a school course, etc. (Take only one single feature.)

7. Write a chria on some proverb, historical act, famous saying, great monument, Panama Canal, Lincoln Roadway, Erie Canal, a local custom, a holiday.

II. Informal Essay

84. The *informal essay* is conversational and personal in tone, free in its arrangement, omitting or disguising set divisions, and discusses a subject rather than proves a proposition. Its topics are innumerable, but it treats chiefly of human conduct in a wide sense of the term.

Interest is the quality mostly called for in the informal essay because the topic of human conduct has so often been discussed that only a new presentation will win attention. Examples of informal essays may be found in Steele, Addison, Goldsmith, Lamb, Hazlitt, Farrell (*Lectures of a Certain Professor*), Hilaire Belloc, G. K. Chesterton, William George Jordan. The style of the informal essay should be enlivened by the means of interest already described, but fresh matter drawn from the writer's personal experience is above all desirable. Novel aspects of an old topic are likely to reveal themselves if the topic is examined from a new point of view.

Limiting the Topic

85. Limit the topic to something specific and particular; present it as a problem for question, debate, or refutation; state it in a comparison or metaphor which permits detailed development; embody the topic dramatically in a character or a scene; enliven it with humor.

A trite subject like the *Duty of Gratitude* may receive fresh handling under one of the following topics.

Specific:

Gratitude on a railroad train.
Thanks due to teacher, etc.
Grateful actors, audiences.

Is gratitude displayed in word only?
Testamentary gratitude.

Problematic:

What is the true test of gratitude?
When is it hardest to be grateful?
Isn't gratitude a mere formality?
What is the best way to show gratitude?
Is gratitude more necessary than kindness?
Who are more grateful, boys or girls?
Do teachers or parents deserve more gratitude?
When is gratitude born and when does it die?

Metaphorical:

Gratitude, the lubricant of life's friction.
Bankrupts in the currency of gratitude.
The music of "Thank you."
Justice of the heart.
When favors call, is gratitude at home?

Dramatic:

The finest gratitude I ever saw.
The worst ingratitude I know of.
The history of a single "Thank you."
(Cf. Addison's *History of a Shilling.*)
I Thankyou, a good friend of mine.
(Cf. Goldsmith's *Man in Black.*)

Humorous:

Is gratitude a lively sense of favors to come?
Places not yet discovered by gratitude.
(A street-car conductor in Omaha said "Thank you" on receiving the fare.)
How to be successfully ungrateful.
(Cf. Lang's *How to Fail in Literature.*)
Gratitude and civilization. (A savage tribe is said to have no word for "Thank you"; the natives say, "Do it again.")
Dunning for gratitude. ("If a man does you a favor, he follows you with a tomahawk all your life." — New England saying.)
Wanted — a Ford for quantity production of grateful hearts.
A new Burbank flower, the thankumam.

EXERCISE 42

Limit the following topics so as to make them interesting:

Neatness, Reading, Patriotism, Newspapers, Moving-pictures, Thrift, Politics, Taxes, Early Rising, etc.

Handling the Topic

86. Begin at once with your topic in an arresting way.

The general introductions, "Of all the," "There is nothing," "One of the most," if they discuss the class to which the topic belongs, are likely to be trite and to cause exaggeration. Note the question, epigram, and paradox in these opening sentences, which in each case state the topic of the essay:

Have you ever asked for a raise in salary?

As a boy I was fascinated by the orchestral kettle-drummer.

Economically, we live in an age of electricity; morally, in an age of pepsin.

I am convinced that one important way to acquire a profound knowledge of human nature is to study it in chickens.

— TANNER: *Essays and Essay Writing.*

Man has two creators, his God and himself.

The second most deadly instrument of destruction is the dynamite gun, the first is the human tongue.

Worry is the most popular form of suicide.

True charity is not typified by the almsbox.

— JORDAN: *Self-control.*

87. In developing the essay remember that thought is far above the expression, yet do not forget that the best thought may be spoiled by a poor style and that interesting views should have an apt dress.

Besides other means of gaining lively interest, the informal essayist omits introductions, transitions, and elaborate connections; he abounds in short, pointed sentences, is fond of sharp contrasts, dispenses with minute qualifications of thought, is modern and familiar in his allusions and comparisons, surprises at every

moment by unexpected turns of thought, indulges in irony, paradox, play on words, and resorts to many other manifestations of gentle wit and humor. The following paragraphs illustrate some of these traits of the lively essayist:

Autobiography constitutes a large part of the conversation of some people. It is not really conversation, — it is an uninterrupted monolog. These people study their individual lives with a microscope, and then they throw an enlarged view of their miseries on a screen and lecture on them, as a stereopticon man discourses on the microbes in a drop of water. They tell you that "they did not sleep a wink all night; they heard the clock strike every quarter of an hour." Now there is no real cause for thus boasting of insomnia. It requires no peculiar talent, — even though it does come to wide-awake people.

If you ask such a man how he is feeling, he will trace the whole genealogy of his present condition down from the time he had the grippe four years ago. You hoped for a word; he gives you a treatise. You asked for a sentence; he delivers an encyclopedia. His motto is: "Every man his own Boswell." He is syndicating his sorrows.

— JORDAN: *Self-control.*

EXERCISE 43

1. Subjects for informal essays

Condensed proverbs: Striking hot iron, Anticipated to-morrows, Mossless stones, Saved stitches, Interval between cup and lip, etc.

Fanciful comparisons: Human flowers I have met; A domestic zoölogical park; Express and accommodation conversers; Birds of the sidewalk; Biped automobiles of various models; Animated buildings; Precious stones made into persons; Storehouse brains; Walking trees, etc.; Job at the telephone; Adam in a modern city; Alexander in the subway; Washington hatchets in hundreds of homes, etc.

Personal experiences: My first watch; Breaking into print; Speaking my first piece; Old enough to buy a railroad ticket; Coming of age, etc.

Types of characters: "Let me do it" (confident); "My, my, what shall I do?" (worried); "They never do that at Smith's" (domestically dissatisfied); "There's where you're wrong" (dic-

tatorial); "Now, if I had been there" (arrogant); "Well, in our time it was different" (boastful), etc.

Miscellaneous: What becomes of the chewed gum; Stealing a read from another's newspaper; Age of body and age of disposition; Trolley types; A youthful elder; Pet diseases.

2. Talent is something, but tact is everything. Talent is serious, sober, grave, and respectable; tact is all that, and more too. It is not a sixth sense, but it is the life of all the five. It is the open eye, the quick ear, the judging taste, the keen smell, and the lively touch; it is the interpreter of all riddles, the surmounter of all difficulties, the remover of all obstacles. It is useful in all places, and at all times; it is useful in solitude, for it shows a man his way into the world; it is useful in society, for it shows him his way through the world.

Talent is power, tact is skill; talent is weight, tact is momentum; talent knows what to do, tact knows how to do it; talent makes a man respectable, tact will make him respected; talent is wealth, tact is ready money.

For all the practical purposes of life, tact carries it against talent, ten to one. Take them to the theater, and put them against each other on the stage, and talent shall produce you a tragedy that will scarcely live long enough to be condemned, while tact keeps the house in a roar, night after night, with its successful farces. There is no want of dramatic talent, there is no want of dramatic tact; but they are seldom together: so we have successful pieces which are not respectable, and respectable pieces which are not successful.

Take them to the bar, and let them shake their learned curls at each other in legal rivalry. Talent sees its way clearly, but tact is first at its journey's end. Talent has many a compliment from the bench, but tact touches fees from attorneys and clients. Talent speaks learnedly and logically, tact triumphantly. Talent makes the world wonder that it gets on no faster, tact excites astonishment that it gets on so fast. And the secret is, that tact has no weight to carry; it makes no false steps; it hits the right nail on the head; it loses no time, it takes all hints; and, by keeping its eye on the weathercock, is ready to take advantage of every wind that blows.

— *London Atlas.*

The excessive balancing and contrast in this passage is likely to pall on the reader and to turn his mind from the thought to the expression. Yet some of this sparkle is a help to composition. Avoid exaggeration.

Subjects

Develop in pointed contrast:

Tact and talent in school, in shop, in business.
Newspaper and magazine.
Demagog and patriot.
Courage and pluck.
Exercise and athletics.
Knowledge and experience.
"You might *see* and *notice* not." — Wordsworth.

3. Bold son, or bright daughter of England! have you ever seen a Scottish thrissil? What height are you, Captain of the Grenadier Guards? "Six feet four on my stocking-soles." Pooh — a dwarf! Stand up with your back to that stalk. Your head does not reach above his waist — he hangs high over you his radious crown of rubies. There's a flower! dear to Lady Nature above all others, saving and excepting the Rose, and he is the Rose's husband — the Guardian Genii of the land consecrated the Union, and it has been blest. Eyeing the sun like an angry star that will not suffer eclipse either from light or shadow, but burns proudly, fiercely, in its native lustre storm-brightened, and undishevelled by the tempest in which it swings — see! it stoops beneath the blast within reach of your hand. Grasp it ere it recoil aloft; and your hand will be as if it had crushed a sleeping wasp-swarm. But you cannot crush it — to do that would require a giant with an iron glove. Then let it alone to dally with the wind, and the sun, and the rain, and the snow — all alike dear to its spears and rubies; and as you look at the armed lustre you will see a beautiful emblem and a stately of a people's warlike peace. The stalk indeed is slender, but it sways without danger of breaking in the blast; in the calm it reposes as gently as the gowan at its root. The softest leaf that enfolds in silk the sweetest flower of the garden is not greener than those that sting not if but tenderly you touch them, for they are green as the garments of the fairies that dance by moonlight round the symbol of old Scotland, and, unchristened creatures though they, the fairies, be, they pray Heaven to let fall on the awful thrissil all the health and happiness that are in the wholesome stars.

— Wilson: *The Moors.*

"A beautiful emblem and a stately of a people's warlike peace" is the thistle. The proposition is novel from the paradox, "warlike peace," and the style is lively.

Subjects

Write a short, lively essay on:

Your favorite tree, bird, flower, etc.
Other national emblems.
Mascots.
Indian corn.
The farm tractor.
The automobile.

4. Nash was an attorney — a wild-looking, big-boned, disorderly dressed gentleman — whose ideas and language partook strongly of the excitement of his appearance. His anecdotes were voluminous, and his speculations interminable. Profuse and incongruous, his descriptions of scenery bewildered himself as well as his hearers. I was present one night he described a storm at Killarney. His hair flew about in every direction from the top and back of his head. His waistcoat unbuttoned — his neckerchief wriggled and danced, like an eel, about his neck. With hands wide open, and the fingers standing violently apart, his arms swept the air, up and down, right and left, to and fro, here and there and everywhere — a pair of condor's wings in the ecstasies of plunder.

Mangerton was hid in one enormous cloud; the Rocks and the Toomies had disappeared; the waves were leaping up and spouting over Ross Castle — the thousands of bones and skulls in Muckross Abbey were tumbling and dashing about and splitting each other to splinters with the wind; "And," he exclaimed, his eyes ready to burst, and his hair tearing itself out from the roots, and his long wild arms jumping away from their sockets, "and the wind and the water, and the woods and the mountains, were all, my dear Keating, on fire!"

Immediately after such an effort as this, this poetic attorney, struck by the aspect of incredulity all round, would compose himself a little, and put the question, "Don't you think it was so?" It matters not whether he was answered in the affirmative or otherwise. Having put the question, he concluded he was perfectly understood, and subsided for a time into less riotous enjoyment. He filled his pipe. If I remember rightly, it was an old black pipe — very short and very dirty — the ugliest dwarf of an old dudeen. Crossing his legs, he lit his pipe, buttoned a button of his waistcoat, and silenced himself in smoke. Still, however, the big brown eye glared upon the company, flashing back the red coal which filled the grate. From his momentary trance he was sure to wake up with a jerk, to inflict a rhapsody of science on the survivors of his original audience. He was better than the Riot Act for dis-

persing a crowd. No crowd could withstand his delirious vocabulary an hour.

A convivial soul, unconsciously pouring over with the strangest fun, he was a bewildered theorist and a precarious politician. In his profession alone could one depend on him. There he was steady, intelligible, reliable, decidedly successful. At one time he was proprietor of the Waterford Chronicle and vehemently insisted on Repeal. His editor was an eccentric and fruitful genius, used a copious pen, and used it boldly. Though he died very dismally, and few followed him to the grave, poor Quarry Barron will not be forgotten in and around Waterford for many a year to come. His speeches, less startling in their imagery than those of Nash, were more solid in their matter and subtle in their wit. He died a Repealer. His employer, the incongruous attorney, the proprietor of the Chronicle, lives happily as a Whig in improved business as Queen's prosecutor at Quarter Sessions. Unworthy of an epitaph commemorative of patriotism, I trust he shall have one reminding the readers of his tombstone, that with all his vagaries in public life his good-fellowship in private was consistent, whilst the sobriety of the attorney made ample amends for the madness of the poet.

—Meagher: *Waterford.*

Subjects

Sketch from life without tasteless exaggeration:

A street band

A newsboy.

A stray dog.

A tyrannical cook.

A friend of younger days.

The first actor you saw.

5. Few things in this vale of tears are more worthy of a pen of fire than an English boat-race is, as seen by the runners, of whom I have often been one. But this race I am bound to indicate, not describe; I mean to show how it appeared to two ladies seated on the Henley side of the Thames, nearly opposite the winning post. These fair novices then looked all down the river, and could just discern two whitish streaks on the water, one on each side of the little fairy isle; and a great black patch on the Berkshire bank. The threatening streaks were the two racing boats: the black patch was about a hundred Cambridge and Oxford men, ready to run and hallo with the boats all the way. Others less fresh and enduring, but equally clamorous, stood in knots at various distances, ripe for a shorter spell and run when the boats should come up to them. . . .

There was a long uneasy suspense. At last a puff of smoke issued from a pistol down at the island; two oars seemed to splash into the water from each white streak; and the black patch was moving; so were the threatening streaks. Presently was heard a faint, continuous, distant murmur, and the streaks began to get larger, and larger, and larger; and the eight splashing oars looked four instead of two. Every head was now turned down the river. Groups hung craning over it like nodding bulrushes. Next the runners were swelled by the stragglers they picked up; so were their voices; and on came the splashing oars and roaring lungs.

Now the colors of the racing Jerseys peeped distinct. The oarsmen's heads and bodies came swinging back like one, and the oars seemed to lash the water savagely, like a connected row of swords, and the spray squirted at each vicious stroke. The boats leaped and darted side by side, and, looking at them in front, nobody could say which was ahead. On they came nearer and nearer, with hundreds of voices vociferating, "Go it, Cambridge!" "Well pulled, Oxford!" "You are gaining, hurrah!" "Well pulled, Trinity!" "Hurrah!" "Oxford!" "Cambridge!" "Now is your time, Hardie, pick her up!" "Oh, well pulled, six!" "Well pulled, stroke!" "Up, up!" "Lift her a bit!" "Cambridge!" "Oxford!" "Hurrah!" . . .

At that moment the boats, foreshortened no longer, shot out to treble the length they had looked hitherto, and came broadside past our fair spectators, the elastic rowers stretched like greyhounds in a chase, darting forward at each stroke so boldly they seemed flying out of the boats, and surging back as superbly, an eightfold human wave: their nostrils all open, the lips of some pale and glutinous; their white teeth all clinched grimly, their young eyes all glowing, their supple bodies swelling, the muscles writhing beneath their Jerseys and the sinews starting on each bare, brown arm, their shrill coxswains shouting imperiously at the young giants, and working to and fro with them, like jockeys at the finish; nine souls and bodies flung whole into each magnificent effort; water foaming and flying, row-locks ringing, crowd running, tumbling, and howling like mad; and Cambridge a boat's nose ahead.

They had scarcely passed our two spectators, when Oxford put on a furious spurt and got fully even with the leading boat. There was a louder roar than ever from the bank. Cambridge spurted desperately in turn and stole these few feet back; and so they went fighting every inch of water. Bang! A cannon on the bank sent its smoke over both competitors; it dispersed in a moment, and the boats were seen pulling slowly toward the bridge, Cambridge with four oars, Oxford with six, as if that gun had winged them both. The race was over. But who had won our party could not see and must wait to learn.

— Read: *Hard Cash.*

Note how details assume definite shape and multiply as the boats near the spectators.

Subjects

Have a similar growth in detail, telling of:

The midnight express.
The bombing airplanes.
A parade.
A riot.
A fire engine.
An election campaign.

6. It was fête-day in Tahiti. I sat, at sunrise, by the tideless margin of a South Sea lagoon, bristling with coral and glittering with gem-like fish; in either hand I held a mango and banana. I raised the mango to my lips. What a marvel it was! A plump vegetable egg, full of delusion, and stuffed with a horny seed nearly as large as itself. It had a fragrance as of oils and syrups; it purged sweet-scented and resinous gums. Its hide was, perhaps, too tough for convenience, but its inner lusciousness tempted me to persevere in the consumption of it. With much difficulty I broke the skin. Honey of Hymettus! It seemed as though the very marrow of the tropics were about to intoxicate my palate. Alas, for the hopes of youthful inexperience! What was so fair to see proved but a meagre mouthful of saturated wool! that colossal and horny seed asserted itself everywhere. The more I strove to handle it with caution, the more slippery and unmanageable it became. It shot into my beard, it leaped lightly into my shirt-bosom, and skated over the palms of both hands. Small rivulets of liquor trickled down my sleeves, making disagreeable puddles at both elbows. My fingers were webbed together in a glutinous mass. My whole front was in a shocking state of smear. My teeth grew weary of combing out the beguiling threads of the fruit. The thing seemed, to my imagination, a small, flat head, covered with short, blond hair, profusely saturated with some sweet sort of ointment, that I had despaired of feasting on; and I was not sorry when the slippery stone sprang out of my grasp, and peppered itself with sea-sand.

I knew that there still remained to me a morsel that was of itself fit food for the gods. I poised aloft, with satisfaction, the rare-ripe banana, beautiful to the eye as a nugget of the purest gold. The pliant petals were pouting at the top of the fruit. I readily turned them back, forming an unique and convenient gilded salver for the column of flaky manna that was, as yet, swathed in lace-

like folds. These gaudy ribbons fell from it almost of their own accord, and hung in fleecy festoons about it.

Here was a repast of singularly appropriate mould, being about the size of a respectable mouth, and containing just enough mouthfuls to satisfy temporarily the appetite. Not a morsel of it but was full of mellowness and sweet flavor and fragrance. Not an atom of it was wasted; for, no sooner had I thrown aside the cool, clean, fresh-like case, than it was made way with by a fowl, that had, no doubt, been patiently awaiting that abundant feast.

Mangoes and bananas! Their very names smack of shady gardens, that know no harsher premonition of death than the indolent and natural decay of all things. The nostril is excited with the thought of them; the palate grows moist and yearns for them; and the soul feasts itself, for a moment, with a memory of mangoes and bananas past, whose perfection was but another proof of immortality, since it is impossible ever to forget them individually. Mangoes and bananas! the prime favorites at Nature's most bountiful board; the realization of a dream of the orchards of the Hesperides; alike excellent, yet so vastly dissimilar in their excellence, it seems almost incredible that the same beneficent Providence can have created the two fruits.

— Stoddard: *South-Sea Idylls.*

Subjects

Give more briefly with entirely new features a like vivid sketch of:

Pork and beans, or other combinations of food.

Sugar cane and cotton.

Coal and iron.

Peaches and cream.

Wheat and corn.

Maple sugar and honey.

Army and navy.

CHAPTER XIII

SPEECH

88. A speech is a formal expression of one's thought by word of mouth.

Conversation, even if one-sided, is informal. In lectures and school debates the purpose of the speech is to establish the truth of a proposition in the minds of the hearers (*conviction*); in other speeches the purpose is to excite the hearers to a resolution and to action (*persuasion*). An essay is something written for any one, but a speech is spoken by a definite person to a definite audience. An essay may suppose an imaginary hearer; a speech is addressed to an actual hearer, who should be directly talked to.

Presumptuous to assert the freedom of the press on American ground! Is the assertion of such freedom before the age? So much before the age as to leave one no right to make it because it displeases the community? Who invents this libel on his country? It is this very thing which entitles Lovejoy to greater praise. The disputed right which provoked the Revolution — taxation without representation — is far beneath that for which he died. (Here there was a strong and general expression of disapprobation.) One word, gentlemen. As much as thought is better than money, so much is the cause in which Lovejoy died, nobler than a mere question of taxes. James Otis thundered in this Hall when the King did but touch his pocket. Imagine, if you can, his indignant eloquence, had England offered to put a gag upon his lips. (Great applause.)

— PHILLIPS: *Lovejoy.*

Exclamations, questions, imperatives, the terms of spoken language like "one word more," "imagine"; the second person; the audience responding; the emphatic sentence; the emotional words, "thundered," "put a gag"; all these are traits of the speech. Take them away and there is an essay, something like this

The asserting of the freedom of the press in America is not presumptuous. Rather would it be a libelous statement to declare such an assertion premature and displeasing to Americans. Lovejoy is therefore entitled to greater praise than the revolutionists who died for taxation without representation. For thought is better than taxes, and James Otis, who was eloquent when England taxed him, would have been indignant if he had been silenced.

I. Opening

89. For clearness begin at once with the topic; for force begin with something friendly if the topic is objectionable to the audience; for interest when an audience is tired or distracted begin with a comparison, with a humorous incident, or with an impressive fact.

Unless the topic is hateful and its sudden proposal may interfere with persuasion, let the proposition of the speech be told at once to the audience. General introductions are usually trite and are ineffective because the audience, not knowing what is to follow, does not see the application.

II. Proposition

90. For clearness have a proposition with one subject and one predicate. If there are more predicates, they should be closely connected. (*Unity.*)

In courts, in lawmaking assemblies, and in debates, the proposition is determined before the speech is composed. The speaker's duty is to understand clearly the point at issue. On other occasions of public speaking the proposition and even the subject are often left to the choice of the speaker. In that case he should ——.

91. For interest take a proposition which will be for the audience, useful, novel, and challenging.

See methods of limiting the topic of an essay. A proposition which every one would at once agree to, does not challenge attention, as, Columbus was a great man. Put the proposition in one of these ways:

Useful:

There are worlds still to be discovered with the courage of Columbus.

The spirit of Columbus should be our inspiration.

A Columbus should be governor of our State.

The life of Columbus must be read by every American.

Our city should have a Columbus pageant.

How could we educate a Columbus to-day?

Novel:

How Columbus could have failed.

The sunshine and shadows of the great sailor.

What would Columbus say to this audience?

The failure of success should be the epitaph of Columbus.

America should be called Columbia.

Was the discovery of America Columbus' greatest deed?

Challenging:

What was the leading quality of Columbus' soul?

Columbus or Washington, who deserved greater gratitude?

Columbus is the ideal sailor of history.

What one of Columbus' virtues led him to discover America.

Was Columbus a better mariner than manager of men?

Could Columbus help discovering America?

Was Columbus more honored in his foes or in his friends?

EXERCISE 44

Make good propositions for these subjects:

1. Washington, Lincoln, or any local or national hero of Church or State.

2. Home gardening, Libraries, Labor Unions, Music, Theaters, Advertising, Ideals, Newspapers, Colleges, etc.

3. For a nomination, for the opening of a new school, for unveiling a monument, for a public holiday, for the Red Cross or other organization, for the presentation or acceptance of a gift.

4. For entering or leaving an office, for graduation, for school studies, or societies, for a class dinner, for a labor convention.

5. Introducing a distinguished visitor, praising a patriot, scholar, or saint, starting a school paper, supporting an athletic or debating team, presiding at a business meeting.

III. Continuation and Close

92. If the proposition has not been stated and explained in the opening, explain and prove it in the body of the speech, using the methods of exposition and argumentation.

The argumentation of a speech should not be abstract or lengthy. Proofs should be grouped under headings, stated clearly, reiterated with variety, embodied in a story or historical incident, enlivened by comparison with objects known to the audience, and then driven home in forceful phrase and pointed epigram. In preparing a speech, imagine the listeners before you and compose as if you were writing them a letter, with the directness but not with the intimate familiarity of a correspondent. See passages from Phillips, Meagher, and other speakers, quoted in this book.

93. Close the speech with a summing up of the proofs and with an appeal urging the desired action.

Summing up of proofs may be also made after each main division of the speech, and there too may be given appeals less intense than at the close. A mere catalog of proofs, following the order of the speech, will be clear; but for interest and better effect disguise the summary in questions or in some other novel form suggested by the matter of the speech. Demosthenes, honored for putting a wall about Athens, summed up his alliances, financial methods, and other deeds as the real wall he had built. In appealing, avoid the repetition of "let us," which has become trite. Use rather the imperative. The appeal and summary may be closely united and so both be made more forceful. See passages from Curran and Webster (Exercises 27, 3 and 29, 1).

EXERCISE 45

1. Write the speeches for which you made propositions in the last exercise.

2. Write a speech on Columbus, with a proposition given above.

3. Write speeches for historical characters in critical circumstances. (See Webster's *Imagined Speech of Adams*.)

IV. Debates

94. Comprehend the question exactly, understanding the meaning of every word (*definition*).

Political and legislative debates strive to win votes, and use persuasion as well as argumentation. In school debates persuasive appeals and exhortations are not in place. Prejudices against either side of the question should indeed be guarded against. The real work, however, is argumentation, delivered directly, vigorously, and interestingly. Historical, literary, and practical questions, in which facts furnish the chief proof, are better for high-school students than speculative questions involving the discussion of abstract principles.

95. Establish precisely the particular point upon which both sides agree to differ (*point at issue*).

The method of exposition often used is that which explains what the question does not mean and what it does mean.

Far be it from me to deny the unapproachable grandeur and simplicity of Holy Scripture; but I shall maintain that the classics are, as human compositions, simple and majestic and natural, too. I grant that Scripture is concerned with things, but I will not grant that classical literature is simply concerned with words. I grant that human literature is often elaborate, but I will maintain that elaborate composition is not unknown to the writers of Scripture. I grant that human literature cannot easily be translated out of the particular language to which it belongs; but it is not at all the rule that Scripture can easily be translated either — and now I address myself to my task. — NEWMAN: *Literature.*

96. After the exposition or in connection with it, as Newman does in the passage just quoted, state the headings under which the proofs have been grouped (*division*) and the order to be followed by your side. Then prove the proposition, closing with an appropriate and vigorous summing up.

The arrangement of proofs in the order of strength is best, where possible. The order of time is clear and often better in questions of history. Dwell on the strongest arguments and group those

that are less strong. A debate should not be a spoken essay but a real speech with all the directness of the spoken word. Note how Lincoln speaks directly to his audience and contrast the style with that of essays.

He tries to show that variety in the domestic institutions of the different states is necessary and indispensable. I do not dispute it. I have no controversy with Judge Douglas about that. I shall very readily agree with him that it would be foolish for us to insist upon having a cranberry law here, in Illinois, where we have no cranberries, because they have a cranberry law in Indiana, where they have cranberries. I should insist that it would be exceedingly wrong in us to deny to Virginia the right to enact oyster laws, where they have oysters, because we want no such laws here. I understand, I hope, quite as well as Judge Douglas or anybody else, that the variety in the soil and climate and face of the country, and consequent variety in the industrial pursuits and productions of a country, require systems of law conforming to this variety in the natural features of the country. I understand quite as well as Judge Douglas that if we here raise a barrel of flour more than we want, and the Louisianians raise a barrel of sugar more than they want, it is of mutual advantage to exchange. That produces commerce, brings us together, and makes us better friends. We like one another the more for it. And I understand as well as Judge Douglas, or anybody else, that these mutual accommodations are the cements which bind together the different parts of this Union, — that instead of being a thing to "divide the house," figuratively expressing the Union, — they tend to sustain it; they are the props of the house, tending always to hold it up.

But when I have admitted all this, I ask if there is any parallel between these things and this institution of slavery? I do not see that there is any parallel at all between them. Consider it. When have we had any difficulty or quarrel amongst ourselves about the cranberry laws of Indiana, or the oyster laws of Virginia, or the pine-lumber laws of Maine, or the fact that Louisiana produces sugar, and Illinois flour? When have we had any quarrels over these things? When have we had perfect peace in regard to this thing which I say is an element of discord in this Union? We have sometimes had peace, but when was it? It was when the institution of slavery remained quiet where it was. We have had difficulty and turmoil whenever it has made a struggle to spread itself where it was not. I ask, then, if experience does not speak in thunder-tones, telling us that the policy which has given peace to the country heretofore, being returned to us, gives the greatest promise of peace again.

— Lincoln: *Debate with Douglas.*

EXERCISE 46

1. Model.— LINCOLN: *Debate with Douglas* (see preceding page).

Douglas argued that slavery was a domestic institution and should not be disturbed because variety in domestic institutions is necessary. Lincoln distinguished the proposition, admitting its truth where such institutions brought advantages, denying it in the case of slavery, which was a source of conflict. The specific instances are interesting, clear, and forceful.

Subjects

Answer with specific instances and with distinction these propositions:

There should be freedom of the press; therefore publish anything.

The people do not object; therefore permit any kind of plays.

We should not interfere with personal liberty; therefore no prohibition.

My home is my own; therefore I may make explosives in it.

2. And now we are naturally brought on to our third point, which is on the characteristics of Holy Scripture as compared with profane literature. Hitherto we have been concerned with the doctrine of these writers, viz., that style is an extra, that it is a mere artifice, and that hence it cannot be translated; now we come to their fact, viz., that Scripture has no such artificial style, and that Scripture can easily be translated. Surely their fact is as untenable as their doctrine.

Scripture easy of translation! then why have there been so few good translators? why is it that there has been such great difficulty in combining the two necessary qualities, fidelity to the original and purity in the adopted vernacular? why is it that the authorized versions of the Church are often so inferior to the original as compositions, except that the Church is bound above all things to see that the version is doctrinally correct, and in a difficult problem is obliged to put up with defects in what is of secondary importance, provided she secures what is of first? If it were so easy to transfer the beauty of the original to the copy, she would not have been content with her received version in various languages which could be named.

And then in the next place, Scripture not elaborate! Scripture not ornamented in diction, and musical in cadence! Why, consider the Epistle to the Hebrews — where is there in the classics any composition more carefully, more artificially written? Consider the book of Job — is it not a sacred drama, as artistic, as

perfect as any Greek tragedy of Sophocles or Euripides? Consider the Psalter — are there no ornaments, no rhythm, no studied cadences, no responsive members in that divinely beautiful book? And is it not hard to understand? Are not the prophets hard to understand? Is not St. Paul hard to understand? Who can say that these are popular compositions? Who can say that they are level at first reading with the understandings of the multitude?

— NEWMAN: *Literature.*

This passage is a good example for debate because of its careful transition and good division in the first paragraph and because of the directness, lively tone, short sentences, concrete proofs, found throughout.

Subjects

Refute the following propositions:

Reading of biography is dull and unprofitable.

Newspapers are models of style and sources of correct information.

Washington's career was commonplace and uninspiring.

The orators of America are inferior in composition and deficient in thought.

Our —— club is weak and unskilled (a school organization).

The city of —— is lacking in beauty and importance.

3. Was Philip Francis the author of the *Letters of Junius?* Our own firm belief is that he was. The evidence is, we think, such as would support a verdict in a civil, nay, in a criminal proceeding. The handwriting of Junius is the very peculiar handwriting of Francis, slightly disguised. As to the position, pursuits, and connections of Junius, the following are the most important facts which can be considered as clearly proved: first, that he was acquainted with the technical forms of the secretary of state's office; secondly, that he was intimately acquainted with the business of the war-office; thirdly, that he, during the year 1770, attended debates in the House of Lords, and took notes of speeches, particularly of the speeches of Lord Chatham; fourthly, that he bitterly resented the appointment of Mr. Chamier to the place of deputy secretary-at-war; fifthly, that he was bound by some strong tie to the first Lord Holland. Now, Francis passed some years in the secretary of state's office. He was subsequently chief clerk of the war-office. He repeatedly mentioned that he had himself, in 1770, heard speeches of Lord Chatham; and some of these speeches were actually printed from his notes. He resigned

his clerkship at the war-office from resentment at the appointment of Mr. Chamier. It was by Lord Holland that he was first introduced into the public service. Now, here are five marks, all of which ought to be found in Junius. They are all five found in Francis. We do not believe that more than two of them can be found in any other person whatever. If this argument does not settle the question, there is an end of all reasoning on circumstantial evidence.

The internal evidence seems to us to point the same way. The style of Francis bears a strong resemblance to that of Junius; nor are we disposed to admit, what is generally taken for granted, that the acknowledged compositions of Francis are very decidedly inferior to the anonymous letters. The argument from inferiority, at all events, is one which may be urged with at least equal force against every claimant that has ever been mentioned, with the single exception of Burke: and it would be a waste of time to prove that Burke was not Junius. And what conclusion, after all, can be drawn from mere inferiority? Every writer must produce his best work; and the interval between his best work and his second best work may be very wide indeed. Nobody will say that the best letters of Junius are more decidedly superior to the acknowledged works of Francis than three or four of Corneille's tragedies to the rest, than three or four of Ben Jonson's comedies to the rest, than the *Pilgrim's Progress* to the other works of Bunyan, than *Don Quixote* to the other works of Cervantes. Nay, it is certain that Junius, whoever he may have been, was a most unequal writer. To go no further than the letters which bear the signature of Junius: the letter to the king, and the letters to Horne Tooke, have little in common, except the asperity; and asperity was an ingredient seldom wanting either in the writings or in the speeches of Francis.

— Macaulay: *Warren Hastings.*

This passage has not all the directness a good debate should have, but it will serve well as a model for debating because of its orderly grouping of the proofs and its clearness. The external evidence is given first, followed by the internal evidence. The external evidence is grouped under the words "position, pursuits, and connections." See the essay for a further proof drawn from the moral character of Junius. Macaulay exaggerates the strength of his arguments, which are not accepted as conclusive.

Subjects

Group aptly and arrange clearly the proofs that:

Wendell Phillips is more forceful than Macaulay.

Some one model of this book is more interesting than another.

The —— automobile is the best in the market.

The —— encyclopedia is the most useful for school.

—— street in —— is the best to live on.

The —— century is the greatest of all centuries.

4. Take any passage of argumentation, exposition, or persuasion in this book; form sides in the class and follow the model in brief oral or written debates. Most of the subjects will furnish debatable questions.

5. What is the best sentence or paragraph for clearness, force, or interest? What is the best paragraph of narration, description, etc.? Choose a passage from this book or from elsewhere; write it on the board, and prove it better than the passage writen by an opponent. For proofs use the rules and remarks found in this book.

6. Debate the enacting, abrogation, or amendment of a local ordinance.

7. Let two, three, or four students choose each a different general, statesman, writer, and prove his choice best. So also with books, inventions, literary periods, battles, buildings, famous centuries, etc. The predicate may be "famous," "important," "useful," etc. Sometimes the choice may be told to the teacher alone until the day of debate.

8. Reproduce a session of the Senate with brief selections of speeches of the Senators. Re-enact some famous trial in a brief form, *e.g.* Impeachment of Warren Hastings.

9. Humorous debates may be had occasionally. They should be well prepared and conducted with mock seriousness and should not be allowed to degenerate into anything low and careless. The following may serve as suggestions:

What year in the high school is the most pitiable?

What profession is the least interesting, that of doctor, lawyer, teacher, or editor?

What business would you advise for your opponent?

What is the most excruciating noise?

Is it better to be fat or thin, tall or short?

The night lunch-wagon is a menace to mankind.

Wedding presents should be chosen by the bride.

Fashions should change no oftener than once every four years.

If imprisoned for life, what one book or instrument would you take with you?

What one thing would you do in five minutes with one hundred dollars?

CHAPTER XIV

STORY

97. The story is a narration with a plot.

This definition is sufficient for the practical purpose of this chapter. Special works discuss fully the exact difference between the tale, the short story, and the novel. The following synopsis is designed to illustrate by examples all remarks upon the elements of the story. See Homer's Odyssey, Book IX, 105–565.

THE MONSTER AND THE MAN

Chapter I. The Giant's Cave

Ulysses, a Greek chieftain, returning from the siege of Troy, came near to the land of giants, called Cyclopes, who were a lawless people. He remained for a day on a neighboring island. Next morning he took from the fleet his own ship and reached the mainland. He chose twelve companions from his crew and carrying with him a goat-skin full of a special kind of strong wine, he approached the cave where lived Polyphemus, the Cyclops, a huge monster. The giant was away, and the Greeks entered his well-stocked cave and helped themselves to his supplies.

Chapter II. A Merciless Monster

At evening the giant came home, driving his flock of sheep before him and carrying on his shoulder a load of wood. He dropped the wood with a crash that drove Ulysses and his companions trembling into the recesses of the cave. After putting a huge stone against the mouth of the cave to serve as a door, the giant kindled a fire for his supper. He discovered the Greeks and asked who they were and where their ship was. Ulysses, begging in vain for pity, told the giant his ship had been lost. Polyphemus turned a deaf ear to the plea of Ulysses and falling upon the Greeks, devoured two of them for supper. While Polyphemus was sleeping, Ulysses was about to kill him, but he refrained because the big stone at the exit could not be removed and escape was impossible.

Chapter III. The Deadly Drink

For breakfast Polyphemus devoured two more of Ulysses' crew and went off with his flocks, leaving the Greeks prisoners. Ulysses found the giant's walking stick, big as the mast of a ship, and made it ready to attack the giant. That evening after Polyphemus had his usual cannibal meal, Ulysses offered him a bowl of strong wine. The monster was greatly pleased with the wine and asked Ulysses for his name. "No-man," said Ulysses, "is my name." "No-man," replied Polyphemus, " will, as a special favor, be devoured last of all." So saying he fell into a heavy sleep.

Chapter IV. No-man Puts Out an Eye

Ulysses and four companions chosen by lot took the portion of the giant's stick which they had cut off and sharpened, and plunging the point into the fire until the wood began to glow, they lifted up the stick and drove it deep into the giant's one eye. They whirled it about as ship carpenters turn their auger in a beam, and the burning flesh crackled like red-hot iron dipped in water. The giant roared with pain and called on his brother giants for help. Down they rushed to the door of the cave but when Polyphemus said that No-man was hurting him, they went away thinking their brother giant had some strange, incurable malady. Then Ulysses laughed in his heart at the success of his plan.

Chapter V. Polyphemus and His Little Ram

When morning came, the giant groped his way to the door and lifting away the stone sat in the entry, blocking the passage. Ulysses was not to be balked. He lashed the sheep together and drove them out, three by three, with the middle one carrying each a Greek. He himself came last curled up beneath the giant's pet ram and clinging to its fleece. The blinded giant felt the backs of the sheep and so he did not discover the Greeks. The ram he stopped and spoke to. "Why are you last?" he asked. "Oh, that you could speak and say where No-Man is." At last Ulysses escaped, rushed to his ship and pulling away from shore, shouted defiance to the giant.

Chapter VI. Mind Triumphant, Pride Punished

Polyphemus hearing the taunts of Ulysses broke off the top of a hill and hurled it beyond the ship. With difficulty the Greeks avoided being washed ashore. They pulled farther out, and again Ulysses, despite the protests of his crew, taunted the giant, reveal-

ing his true name. Then Polyphemus knew that what had been foretold had come to pass. He prayed, however, to his father, the god of the sea, that Ulysses might lose all his ships and companions and if he should ever reach home, he might find it in sorrow. So indeed it all turned out in answer to the prayer of Polyphemus.

EXERCISE 47

Write a summary, with chapters and titles, of:

Tennyson's ballads, *Lady Clare*, *The Captain*, etc.
Longfellow's *Tales of a Wayside Inn*, *Evangeline*, etc.
Verse narratives of Scott and others.
Shakespeare's plays.
Any tale, fairy story, or other story.

I. Description in the Story

98. Make all descriptions *subordinate*, introducing them where helpful to the story, seeing them and presenting them through the actors. Keep *proportion* by describing briefly or fully according to the importance of the object for the story. Put *life* into descriptions, having them told or enacted by the characters and, to save space, use *suggestion* by giving a few significant details and by permitting readers to infer causes from effects or one connected circumstance from another.

Note in Homer's story why and how the cave, the giant, the wine, the stone, the stick are described. What possible descriptions are omitted? What is described summarily and what in detail? How are the giant's voice and size inferred? What significant traits show the power of the wine? For example, "And as often as they drank that red wine honey sweet, he would fill one cup and pour into it twenty measures of water, and a marvellous sweet smell went up from the mixing bowl. Then truly it was no pleasure to refrain." See the unabbreviated story in Homer and compare on all points the same story as told in the *Arabian Nights*, *Third Voyage of Sindbad the Sailor*.

EXERCISE 48

As if for a short story:

1. Produce any description quoted in this book.

2. Describe by suggestion the size of a city, the marvels of a linotype machine or other invention, the horrors of a plague or other disaster, a brave soldier.

3. Have a character of Shakespeare, of Dickens, or of other authors describe any place or object. Be true to the character.

4. Describe a machine, ship, trade, or profession by building or managing it.

5. Describe a person or place by means of a dialog. In what particular parts and why, did you go into details?

II. Plot

99. Have *unity* by keeping to a series of connected events, all tending towards one point through the overcoming of difficulties (*plot*). These difficulties, of whatever kind they are, constitute in a wide sense the *counter-plot*. A subordinate series of events, connected with the main series and having its own conclusion, forms the *sub-plot*. Avoid narrating a separate series of events (*digression*).

The plot in the *Monster and the Man* is to effect the escape of Ulysses and his crew from the cave. The counter-plot centers around Polyphemus. There is no sub-plot, but one might be added by supposing the giant to have captured the betrothed of one of Ulysses' companions. Her adventures and marriage would form a sub-plot. Where might Homer have had a digression?

EXERCISE 49

1. State very briefly the plot, counter-plot, and sub-plot, if present, of any play or story.

2. Suggest a sub-plot for any well-known fairy story or other tale.

3. For a story about Lincoln, Washington, or other historical character suggest a plot, counter-plot, and sub-plot.

4. Relate from personal experience or from a newspaper, a plot.

III. Characters

100. Reveal characters by what they say and do rather than by what is said about them (*dramatic method*). Keep

chief characters prominent, others subordinate (*perspective*). Manifest character traits when needed and as much as needed for the story (*proportion*) and use, where helpful, opposite traits in different persons for definite portraying (*contrast*).

Homer's story was spoken and has less description and more of the dramatic method than stories written for print. Stories in plays and more so in moving-pictures must depend upon action for revealing character. Note every action in the *Monster and the Man* and tell what trait of character each reveals. A trait must occur more than once to be characteristic. What part do the companions of Ulysses and of Polyphemus play? How are the two chief characters contrasted in morals, in body, and in mind?

EXERCISE 50

1. Tell of some action or expression revealing character in any play or story.
2. Relate an incident read or experienced and let some one else determine the trait of character shown.
3. What words or acts reveal nationality, locality, profession?
4. Suggest actions which will disclose selfishness, hypocrisy, cruelty, stinginess, timidity, courage, jealousy, kindness, etc.

(*The action should be such that it can be pictured and interpreted without words, as in a moving-picture.*)

5. How would perspective and proportion in historical characterizing be modified, if war was not told of in history?
6. Invent a contrasted character for any historical person.

IV. Incidents

101. Arrest attention by transferring a significant act out of its place to the beginning or by a brief and novel view of a person or place or by humor (*initial interest*). While interest is held, all necessary information is imparted. Prepare for the solution of the plot by covertly inserting some clew near the beginning (*lead*). Awaken curiosity for the result by a suggestion of two or more possible outcomes (*suspense*). Hurry over events unimportant for the story

(*rapid movement*) and dwell with more detail on the chief event (*slow movement*). There is usually more interest in dialog than in simple narration.

The description of the giants and of Cyclops' cave would awaken some interest and suspense for Homer's audience. The wine is the clew to the solution of the plot, but the reason for bringing it along is too obviously simple for a modern story. The blinding of Polyphemus is the critical event and is described with many details and with two extended comparisons. Where else is the movement slow? Where is it most rapid? Study the place and distribution of dialog.

EXERCISE 51

1. Make two strangers know each other in a lunch-room, on the street, in a car. Be natural, but don't use incidents that are trite.

2. Begin a story in a classroom, introducing two chief characters. Homer's Iliad begins with a quarrel which reveals the characters, the nature of the story, and most of the necessary information.

3. Begin a historical story with some characteristic action of a historical person.

4. "From Freshman to Senior, or Through College under a Cloud." How would you begin such a story? What clew would you give?

5. Begin the story of the *Monster and the Man* at a different point. Let Polyphemus or one of the Cyclopes tell it.

6. Two people are not on speaking terms. How would you make them speak?

7. Read the beginning of a story and let the class conclude it.

8. Let one of the class begin a story and another continue it. Keep the approved chapters in a special book. Put the hero in such difficulties that it will be hard for the next writer to extricate him.

V. Good Points

102. Imagine such words and acts as would be likely and natural for the characters in the situation (*probability*). Make full use of the material at hand before inventing further (*economy*). Let each incident, however, have an element of surprise (*novelty*) and let the advantage be given in turn to the plot and to the counter-plot (*alternation*). Have greater

or at least different difficulties (*complication*) leading up to the deciding struggle (*crisis*), which brings about the final solution (*dénouement*). Do not permit evil to triumph at the last and so offend the feelings (*poetic justice*).

The Monster and the Man is a fairy story and has elements which are probable only in fairyland. The use of the walking stick and of the sheep illustrates the principle of economy. Homer's audience would feel content with the punishment inflicted on the cruel and inhospitable monster and on the venturesome and boastful man. Novelty, alternation, complication, and crisis are exemplified by the following arrangement of the incidents:

Plot — Ulysses	Counter-plot—Polyphemus
1. Invades P.'s cave.	1. Frightens U. and Greeks.
2. Deceives P. about his ship.	2. Devours two.
3. Plans murder of P.	3. Saved by the stone.
4. Sharpens P.'s stick.	4. Makes another cannibal meal.
5. Gives P. the wine. (*Main crisis begins.*)	5. "Will eat U. last of all."
6. Blinds P. (*Main crisis continues.*)	6. Calls other giants.
7. Succeeds with false name. (*Main crisis continues.*)	7. Blocks the doorway.
8. Frees companions. (*Main crisis continues.*)	8. Holds up the ram.
9. Escapes from the cave. (*Main crisis ends.*)	9. Hurls a bowlder.
10. Boasts and sails away. (*Dénouement.*)	10. Prays and is promised redress.

EXERCISE 52

1. Arrange the incidents of a story or play according to the plan just given.

2. Transfer the character of a play or story to another situation, keeping probability:

Ulysses, a reporter seeking an interview.

Ulysses in business coping with a Cyclops of finance.

Macbeth in modern politics.
Achilles, a city chauffeur.
President Portia.

3. Transpose the characters of different stories and discuss changes in the plot:

Macbeth, Prince of Denmark.
Cinderella, the Giant-killer.

4. Illustrate from the following fable as far as possible all the points of a story.

Once upon a time, a Giant and a Dwarf were friends, and kept together. They made a bargain that they would never forsake each other but go seek adventures. The first battle they fought was with two Saracens, and the Dwarf, who was very courageous, dealt one of the champions a most angry blow. It did the Saracen but little injury, who, lifting up his sword, fairly struck off the poor Dwarf's arm. He was now in a woful plight; but the Giant, coming to his assistance, in a short time left the two Saracens dead on the plain, and the Dwarf cut off the dead man's head out of spite. Then they travelled on to another adventure. This was against three bloody-minded Satyrs, who were carrying a damsel in distress. The Dwarf was not quite so fierce now as before; but for all that, struck the first blow; which was returned by another, that knocked out his eye; but the Giant was soon up with them, and had they not fled, would certainly have killed them every one. They were all very joyful for this victory, and the damsel who was relieved fell in love with the Giant, and married him. They now travelled far, and farther than I can tell, till they met with a company of robbers. The Giant, for the first time, was foremost now; but the Dwarf was not far behind. The battle was stout and long. Wherever the Giant came, all fell before him; but the Dwarf had like to have been killed more than once. At last the victory declared for the two adventurers; but the Dwarf lost his leg. The Dwarf had now lost an arm, a leg and an eye, while the Giant was without a single wound. Upon which he cried out to his little companion:

"My little hero, this is glorious sport; let us get one victory more, and then we shall have honor for 'ever."

"No," cried the Dwarf, who was by this time grown wiser, "no, I declare off; I'll fight no more: for I find in every battle that you get all the honor and rewards, but all the blows fall upon me."

— Goldsmith: *Vicar of Wakefield.*

The fable points the moral that "unequal combinations are always disadvantageous to the weaker side."

Subjects

Tell the story of:

Two shoppers and their bargains.
Two school companions.
Two chums in city or country.

5. Write stories suggested by these remarks:

"You lost the game but won something better."
"You'll never get me to read the life of a Saint."
"You wait and see; Hankie will never be class president."
"I'll sell her that book."
"I'll never cook another meal here," said the angry cook.
"No flag for me."
"She's fickle," said Dogan; "She's constant," replied Tearl; "She's a woman," added Bampell.

6. Tell the story suggested by a proverb:

Can a mouse fall in love with a cat?
A joke never gains an enemy, but often loses a friend.
A fox should not be of the jury at a goose's trial.
A friend's frown is better than a fool's smile.
Grief pent up will burst the heart.

7. Two men mention the ideal woman and both, without knowing it, speak of the same woman (Dobson: *An Autumn Idyll*). Same of two women and a man.

8. Summaries of stories and plays may be found in Brewer's *Reader's Handbook*, Warner's *Library of the World's Best Literature*, *Author's Digest*, Baker's *Dictionary of Fiction*. Stories may be written from these summaries and then compared with the original.

CHAPTER XV

VERSIFICATION

103. The study and practice of versification develop the imagination, refine the taste, and enrich the mind with great thoughts and high ideals. For these reasons the following chapter with its exercises has been included. But apart from its excellence in itself, versification is most useful for the acquisition of prose. "Nothing is better as a discipline for writing good prose than the study of the poets" (EARLE, *English Prose*). The large number of standard prose authors who have written verse proves the utility of its composition. Consider Dryden, Addison, Goldsmith, Macaulay, Newman, Arnold, Poe, Holmes, and many others.

Franklin in his Autobiography practised versification and urged it as a help towards acquiring a large vocabulary. "The continued need of words of the same meaning but of different lengths for the measure or of different sounds for the rime, would have obliged me to seek for a variety of synonyms and have rendered me master of them." Kingsley (*Essays*) asserts that "the exquisite models of prose with which English literature abounds will not supersede the careful training in versification, nay, will rather make such a training all the more requisite for those who wish to imitate such excellence. He enumerates several benefits, which he claims no practice in prose themes can ever give." They are "a measured, deliberate style of expression, a habit of calling up clear and distinct images on all subjects, a power of condensing and arranging thoughts."

Finally, Newman, in the preface of his *Idea of a University*, declares:

"I hold very strongly that the first step in intellectual training is to impress upon a boy's mind the idea of science, method, order, principle and system; of rule and exception, of richness and harmony." This is done, Newman continues, by grammar, mathematics, chronology, and geography. "Hence, too, metrical composition, when he reads poetry; in order to stimulate his powers into action in every practicable way and to prevent a merely passive reception of images and ideas, which in that case are likely to pass out of the mind as soon as they have entered it."

Even if a student should not succeed in achieving musical verse or the fine thoughts of poetry, his imagination will be developed and his taste refined by his endeavor. To imitate is not the same as to parody. A parody follows a model on a wholly incongruous subject, and for purposes of ridicule. An imitation is a sincere attempt with a serious topic to express poetic thoughts under the guidance of another. Should even such imitation seem unacceptable, then a change of meter and form may be exacted. In any event, it should be remembered that exercises at best are crude performances. If a student by wide reading of poetry has skill in versification, he may be permitted to strike out for himself with his own subject and form.

104. Versification in English is the art of arranging words so as to form a regular succession of accented and unaccented syllables. A line of such syllables makes a verse.

Commonplace, prosaic thought may be put into verse. Such verses will not make poetry, which must be distinctive in thought as well as rhythmical in expression. Poetry is best learned by diligent reading of the poets and by practice in verse composition. Such practice, if persevered in, will reveal whether the student has poetical talent and will in any event gain for him many benefits for his prose composition.

I. Elements of Verse

105. In a line of verse a group of syllables, one of which is accented, is called a *foot* or *measure*.

The common measures in English verse are four. Two are of two syllables: the *iamb*, accenting the second syllable (⏑ ⏓), and the *trochee*, accenting the first syllable (⏓ ⏑). The two other measures are of three syllables: the *anapest*, accenting the third

syllable (⏑⏑∠), and the *dactyl*, accenting the first syllable (∠⏑⏑). A recurrence of the same measure forms the corresponding meters: iambic, trochaic, anapestic, dactylic. Lines are named according to the number of the feet: one-foot, two-foot, etc. The following stanzas taken from T. A. Daly's *Songs of Wedlock* illustrate the four meters.

Iambic.

A gray old hag, in cloak and hood
Of sombre gray,
Gleaning gray twigs and bits of wood
At close of day,
November creeps across the land.
Yet magic gifts are in her hand —
Her fagots cold need but a spark
And hearth-stone room,
And warmth of June from out the dark
Will burst to bloom.

— *A Song for November.*

Trochaic.

February!
Chilly, chary
Of the vistas visionary
Through savannas blue and airy,
Where the fancy seeks to see
Promise of the days to be!
Little sun and little blue
Pierce your dull, gray mantle through;
Saddest of our months are you,
February.

— *A Song for February.*

Anapestic.

Here's the year on the wane.
There's a hawk in the blue;
In the wheat a red stain
Where the poppy peeps through.
But there's bread in the grain
And there's warmth of love, too,
When the year's on the wane.

— *A Song for August.*

Dactylic.

Standard most glorious! banner of beauty!
Whither you beckon me there will I go,
Only to you, after God, is my duty;
Unto no other allegiance I owe.
Heart of me, soul of me, yours to command,
Flag o' my land! flag o' my land.

— *Flag o' My Land.*

106. Verses or parts of verses may end with like sounds (*rime*). Words rime perfectly when they begin their accented syllables with unlike sounds and terminate them with like sounds (*perfect rime*).

Abate, await, freight, eight are perfect rimes; but abate, debate; very, savory, celery; weight, wait, senate are not rimes. Approximate correspondence of sounds (*imperfect rime*) is occasionally permitted, and the practice of good writers should be followed. *Double rimes* are: fairy, airy; lend me, send me. *Triple rimes* are: Beautiful, dutiful; sing for me, ring for me. Poems without rime are said to be written in *blank verse.*

107. Lines of verse are grouped into *stanzas.*

Stanzas have very many different forms, but within the same poem they have commonly the same form.

EXERCISE 53

1. Rewrite any verse in the book in another meter and rime.

2. Rewrite blank verse in rime.

3. Students may copy some lines of verse, writing it like prose, changing the order of words and substituting synonyms for the rimes; and then submit these broken verses to others for restoration.

4. Translate verses of another language into English verse.

5.

We are little airy creatures,
All of different voice and features.
One of us in glass is set;
One of us you'll find in jet;
T'other you may see in tin;
And the fourth a box within.
If the fifth you should pursue,
It can never fly from you.

— SWIFT: *Enigma.*

The five vowels answer this enigma. Write an enigma on the liquids (l, m, n, r), dentals (t, d, n).

I am always in woe, but I live with delight;
Tho' I don't leave your presence, I'm never in sight;
I am much in the steeple and ring in its bell,
And yet I am hid in the depth of the well. (Letter E.)

Write a like enigma on any other letter.

6.

Mine be a cot beside the hill;
A bee-hive hum shall soothe my ear;
A willowy brook that turns a mill,
With many a fall shall linger near.

— ROGERS: *A Wish.*

Select details for the wish of: an idler, a student, a glutton, a child at Christmas, a policeman, a chauffeur, yourself.

7.

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;
When blood is nipt, and ways be foul,
Then nightly sings the staring owl.

— SHAKESPEARE: *Winter.*

Depict the characteristics: of other seasons, of war or peace, of various sports, of house-cleaning, of holidays at the sea-side.

8.

What is white?
The soul of the sage, faith-lit,
The trust of an age,
The infants' untaught wit.
What more white?
The face of Truth made known,
The voice of youth
Singing before her throne.

— MACDONOUGH.

Tell:

What is black; what is more black? (So of other colors.)
What is sweet; what is more sweet? (So of other tastes.)
What is harsh; what is more harsh? (Of sounds.)

9.

Two sorry things there be, —
Ay, three:
A nest from which the fledglings have been taken,
A lamb forsaken,
A petal from the wild rose rudely shaken.
Of glad things there be more, —
Ay, four:
A lark above the old nest blithely singing,
A wild rose clinging
In safety to the rock, a shepherd bringing
A lamb, found, in his arms, —
And Christmas bells a-ringing.

— WILLIS BOYD ALLEN.

Write of other sad and glad things, of bitter and sweet things, gloomy and bright things, easy and hard things, etc. Lessen the number if you choose.

10.

I slip, I slide, I gloom, I glance,
Among my skimming swallows,
I make the netted sunbeam dance
Against my sandy shallows.

— TENNYSON: *The Brook.*

Let the autumn leaf, the lightning, the butterfly, the airplane, the fountain, etc., tell its story. Compare Shelley's *Cloud.*

11.

There is no time like the old time,
When you and I were young,
When the buds of April blossomed,
And the birds of Springtime sung.
The garden's brightest glories
By Summer suns are nursed,
But, oh, the sweet, sweet violets,
The flowers that opened first!

Complete other stanzas, beginning:

There is no friend like the old friend —
There is no place like the old place —
There are no songs like the old songs —

So of books, joys, homes, streets, etc.

12. The melancholy days are come, the saddest of the year,
Of wailing winds and naked woods and meadows brown and sere.
Heaped in the hollows of the grove, the autumn leaves lie dead;
They rustle to the eddying gust and to the rabbit's tread.
The robin and the wren are flown and from the shrubs the jay,
And from the wood-top calls the crow through all the gloomy day.

— BRYANT: *The Death of the Flowers.*

Describe: the same details in the spring; the opening of school; the devastation of a fire; a rain storm; the coming of night; the homecoming of the soldiers; the battle charge.

II. Qualities of Verse

108. Beauty of language and beauty of thought, which in a less intense degree are used by prose writers as a means of interest, are sought after by the poets purposely and primarily. The poet strives to express the beautiful in beautiful language.

The qualities of style, interest, clearness, and force apply somewhat differently to prose and poetry. The prose writer appeals to beauty less intensely than the poet, and as one source of interest, where he needs the charm of beauty to fascinate attention while imparting knowledge or moving to action. But the poet has achieved his purpose if he gives expression to a beautiful thought in beautiful language. His poem indeed embodies truth and good, but, like a picture or sculpture, it has done its duty when it presents what is true and good. It does not proceed to argue the truth or urge the good as is done in an essay or speech. Hence, though the poet must have clearness and force, he has not these qualities in the same way as the essayist or speaker.

109. Clearness is the prime quality of science whose duty it is to convey the unadorned truth. Poetry adorns its truth, presenting it, not in abstract, technical symbols, but in concrete pictures.

April in science:

The fourth month of the calendar year, containing thirty days, coming shortly after the vernal equinox (March 21), and marking in northern climates the beginning of spring. Hence variable weather characterizes this month.

April in poetry:

The uncertain glory of an April day.

— SHAKESPEARE.

Oh, this April weather,
Breath of balm and snow;
June and March together
In an hour or so!

— ANON.

O winds in seedy hollows for my coming pipe a song;
I'm April; all the promise of the youthful year is mine.
O earth, smile out in violets; poor earth, you've waited long
Till I should stir your pulses as man's heart is stirred with wine,
See, I sow the seed with laughter,
Though the swift, light tears fall after,
And my young heart's overflowing with a joy that's half divine!
— E. P. Dickins: *The Port o' Dreams.*

April,
Dead, forgotten days
Tremble in your dim blue haze;
All the glories of the race
Flicker on your mobile face.
Heroes panoplied for fight
Glimmer in your golden light;
Martyrs, sanctified by pain,
Murmur in your silver rain.
All your smiles and all your tears
Voicing now our hopes and fears,
April, Irish through and through,
Here's my caubeen off to you!
— T. A. Daly.

110. The poet, also, like the forceful writer, deals in emotions, but in emotions of a different kind, or, if the emotions should be of the same kind, the poet handles them differently.

To desire a ripe apple, to hope for it, to fear its loss, to joy in its possession, these constitute one kind of emotions; to imagine, to contemplate, to dwell with pleasure on the apple's shape, color, and other beauties, these are different feelings. Hope, fear, joy, sadness, are emotions tending to good or avoiding evil and are self-seeking emotions, entirely distinct in origin, nature, and faculty from the feelings awakened by beauty. These latter belong, not to man's appetites as do the former, but to man's faculties of knowing, to senses, imagination, and mind. Interest, taste, wonder, mental delight, awe, inspiration, enthusiasm, and the like are the

feelings which the poet awakens through beauty. The poet, therefore, may have good and evil as the subjects and materials of his verses, just as he writes of clouds and flowers, but he does not use hope and fear and other self-seeking emotions, as the speaker uses them, for force and persuasion. He simply presents them in their beauty for our charmed contemplation, as an artist might picture for us the good of an apple or the evil of a storm.

Beauty of Language

111. In addition to meter and rime, poetry makes use of many other means for musical expression, repeating the same consonants at the beginning of words or syllables (*alliteration*), suggesting pictures by the sound of words (*imitative harmony, onomatopeia*), varying the place of pauses and the length of phrases (*cadence*), avoiding the monotony of a too regular meter by occasionally changing a foot and by variously distributing light and heavy words (*shifting of stress*).

Alliteration and imitative harmony must be used with taste and not distract attention from the thought. The usage of good writers is the best guide. Musical cadences have the largest scope in blank verse, especially in that of drama.

Alliteration — Beside the mere I watched the golden day
Creep slow into the pine trees' purple rim;
And all the strange, sweet scents of evening rose
Within the woodlands dim.
The tall reeds quivered like a trembling heart;
Pale lines of foam in silver silence curled;
A lonely heron sailed with wide, still wings
Across the blessed world.

— E. P. Dickins: *The Port o' Dreams.*

The change of meter in the second line helps the thought, and the remote alliteration, "sailed with wide, still wings" and immediate alliteration, "silver silence," give a delicate music that adds grace to the few choice details in this finely etched picture of evening. Note other alliterations.

Onomatopeia — Tennyson in his *Memoirs* mentions the following lines of his as good instances of imitative harmony:

The mellow ouzel fluted in the elm.
— *Gardener's Daughter.*

By the long wash of Australasian seas.
— *The Brook.*

The league-long roller thundering on the beach.
— *Enoch Arden.*

Every sound is sweet;
Myriads of rivulets hurrying thro' the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees.
— *The Princess.*

Cadences and shifting of stress.

Long lines of cliff | breaking | have left a chasm; || 6

And in the chasm are foam and yellow sands; || 4

Beyond, | red roofs about a narrow wharf 5

In cluster; || then a mouldered church; || and higher | 4

A long street climbs to one tall-towered mill; || 7

And high in heaven behind it | a gray down 5

With Danish barrows; || and a hazelwood, | 3

By autumn nutters haunted, | flourishes 4

Green | in a cuplike hollow of the down. 4

— TENNYSON: *Enoch Arden.*

The lesser and greater pauses (|, ||); the groups of heavy (——) and light (. . . .) words; the prominent beats in the line, indicated by the numbers; the substituted feet ("breaking," "green in"), with the regular meter pulsing throughout, all serve to render each line different and to make the whole paragraph melodious. Parenthetic phrases, as "By autumn nutters haunted," furnish another source of variety in

verse. In the first and fifth lines there would seem to be a suggestion of onomatopeia. This opening description has been much admired for its clear-cut details, for its restraint of color, suggesting other colors by contrast, and for its full appropriateness to the story both in matter and style. A reading of the poem will show why each detail was chosen.

EXERCISE 54

1. Hear the sledges with the bells,
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rime,
To the tintinnabulation that so musically wells
From the jingling and the tinkling of the bells.

— Poe: *The Bells.*

Picture the sounds of: winds; waters; orchestral instruments; discords of a city street; transportation noises (elevated, surface, subway); bird songs; human voices.

2. I remember the bulwarks of the shore,
And the fort upon the hill,
The sunrise gun with its hollow roar,
The drum-beat repeated o'er and o'er.

— Longfellow: *My Lost Youth.*

I remember, I remember the roses, red and white,
The violets and the lily-cups — those flowers made of light;
The lilacs where the robin built, and where my brother set
The laburnum on his birth-day, — the tree is living yet!

— Hood: *Past and Present.*

Recall pictures or sounds of your own past life: the school, the first circus, a day on the shore, fishing, the soldiers on parade, etc.

3. Comes a vapor from the margin, blackening over heath and holt,
Cramming all the blast before it; in its breast a thunderbolt.

— Tennyson: *Locksley Hall.*

Describe with like comprehensive brevity: a snow storm, an explosion, a fire, an oncoming train, a vessel leaving the dock, the growth of flower, grain, or fruit from sowing to harvesting.

4. O velvet bee, you're a dusty fellow;
You have powdered your legs with gold;
O brave marsh Marybuds rich and yellow,
Give me your money to hold.

— INGELOW: *Seven Times One.*

The buttercup is like a golden cup,
The marigold is like a golden frill,
The daisy with a golden eye looks up,
And golden spreads the flag beside the rill,
And gay and golden nods the daffodil.

— C. ROSSETTI: *Golden Glories.*

Gather silver and blue and red and other colors; silver sounds; bitter tastes; martial sounds; sounds of peace.

5. The team is loosened from the wain,
The boat is drawn upon the shore;
Thou listenest to the closing door,
And life is darkened in the brain. (Night.)

The market boat is on the stream,
And voices hail it from the brink;
Thou hear'st the village hammer clink
And see'st the moving of the team. (Morning.)

— TENNYSON: *In Memoriam.*

Describe by their characteristic signs: May, September, December, noon-hour in the city, morning and evening in a factory, school, recreation. Omit "thou" and the address found in the model.

6. The rarest of honeysuckle is on the hedgetop high;
The reddest of rose-red apples swings on the good tree's crest;
The gladdest of songs and singers are lost in the heart of the sky;
Hark to the lark and his anthem, soaring away from the nest.
Go higher and higher and higher, the highest is ever the best!

— KATHERINE TYNAN: *Aspiration.*

Imagine: other high things; the glad things, ever swift; the sad things, abiding; the lowly things, ever in security; the far-off things, attracting; the home things, always true.

7. Come! 'tis the red dawn of the day,
Maryland!
Come with thy panoplied array,
Maryland!
With Ringgold's spirit for the fray,
With Watson's blood at Monterey,
With fearless Lowe and dashing May,
Maryland, My Maryland!

— RANDALL: *My Maryland.*

This is a song, in the strict sense of that word, something to be sung to music. The song should have easy and spontaneous thoughts, with much emotion and without reasoning or subtlety. The words should be short and melodious. (What is the least appropriate word above?) Vowels and liquids and rimed lines with pauses at the end can easily be sung. Repeated lines (*refrains*) and repeated stanzas (*chorus*) are frequent in songs. Home and country, work and play, love, joy, and sorrow are the constant themes. Burns and Moore are good song-writers. Howe's *Battle Hymn*, Campbell's *Ye Mariners of England*, Mangan's *Dark Rosaleen* are instances of fine patriotic songs. How much easier it would be to sing the third line of the *Star-Spangled Banner*, if it read:

When the stripes and the stars thro' the clouds of the fight,
O'er the ramparts we watched, were so gallantly streaming.

"Bombs bursting in air" would be more easily sung if it were:

And the rocket's red glare and the bombs in the air.

The following lines of D. A. McCarthy have the melody and easy flow of a true song:

I've known the Spring in England —
And, oh! 'tis pleasant there,
When all the buds are breaking
And all the land is fair!
But all the time the heart o' me,
The better, sweeter part o' me
Was sobbin' for the robin
In the fields o' Ballyclare.

— *The Fields of Ballyclare.*

Write a song, like "My Maryland," on your own state or city or school or on a candidate for office.

8. O sacred Isle of Saint and sage,
Ireland, our home!
Of song and sad historic page,
Our childhood's home!
Within our hearts the hope is born
To see the gay triumphant morn
That ends thy night of grief forlorn,
Ireland, our native home!

— JOYCE: *Ireland, Our Home.*

Sung to a melody ascribed to Carolan, same as, "When Johnny comes marching home." Write to the same air a song on: the school bell; a neighboring hill or river; "America"; "We cheer our team." Write songs to other familiar airs.

9. Forget not yet the great assays,
The cruel wrong, the scornful ways,
The painful patience in delays,
Forget not yet.

— WYATT: *A Supplication.*

Inclose fitting thoughts within these refrains: Remember still; At least for me; If I were you; Alas, 'tis true; What, still afraid?

10. Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

— SHAKESPEARE: *Ingratitude.*

Compare in this lively fashion: gratitude, to a flower; kindness, to a spring; loyalty, to an oak; earnestness, to the tide; insult, to a wound.

11. Pray come and interpret this Gaelic for me,
And tell what an Irishman means by 'Machree.'
'Tis the white of the day and the warmth of the sun;
The ripple of waters that laughingly run;
The sweet bloom of youth, the harvest of years;
The gold of all smiles and the salt of all tears;
'Tis the thrill of the hand and the light of the eye;
The glow of the cheek and the lip's parting cry;
'Tis mother! 'tis father! 'tis children and wife;
The music of woman's — the wine of man's life;

'Tis all that he lives for and hopes for above;
'Tis an Irishman's heart making vocal his love;
The whole of creation and one isle in the sea: —
And that's what an Irishman means by 'Machree.'
— DONNELLY: *Shepherd My Thoughts.*

Give in concrete and suggestive pictures various meanings of: home, mother, the sea, a library, the flag, a holiday, a keepsake, the pantry.

Beauty of Thought

112. The thoughts of poetry should be original and distinctive and expressed with great intensity and with more conciseness than the thoughts of prose. Prose and poetry differ too in purpose, as has been explained. If these differences are borne in mind, then what has been said of prose may be in part said of poetry. Poetic thought should be descriptive, concrete and suggestive (Chapter II). It should have contrast, tableau, vivid characterization and other traits (Chapter II). It should have novelty and variety (Chapter III) and should especially be imaginative in every way (Chapter XI).

EXERCISE 55

1. Study the variety shown with the same subject and with the same general idea. See the poems on the months quoted in this chapter and especially those on April. Compare also —

April, April,
Laugh thy golden laughter,
And the moment after
Weep thy golden tears. — WATSON.

Be ye in love with April-tide?
I' faith, in love am I!
For now 'tis sun, and now 'tis shower,
And now 'tis frost, and now 'tis flower,
And now 'tis Laura laughing-eyed,
And now 'tis Laura shy. — SCOLLARD.

Compare other poems on April in the poets and in Stedman's *American Anthology.* Other similar topics, birds, flowers, morning, etc., handled by different poets, furnish interesting studies.

2. Of all sounds of all bells — bells, the music bordering nighest upon heaven — most solemn and touching is the peal which rings out the Old Year. I never hear it without a gathering up of my mind to a concentration of all the images that have been diffused over the past twelvemonth: all that I have done or suffered, performed or neglected, in that regretted time. I begin to know its worth, as when a person dies.

— LAMB: *Essays.*

Take this prose as a suggestion for verse and complete the following lines done by students (*Studies* — June, 1915) or write your own complete version in any meter or stanza.

"Deep-sounding bells, your every tone I love,
Your merry-pealing chimes and mournful toll;
Entranced I listen to each lingering roll
Of heavenly sweetness streaming from above."

"Hark to the bells! Their mellow chime
Vibrating strikes on my listening ear,
Booming out in melodious rime
A deep-toned dirge for the dying year,
Swinging steady to and fro
Tolling solemnly and low."

"Sweet New Year bells, chime on
With solemn peal
As you ring out the year that's gone,
Once more I feel
All the chastening sadness,
All the heaven-sent gladness
Of hours Old Time from the dying year did steal."

Passages in this book from Ruskin, Stoddard, Symonds, Sheehan, Farrell, Meagher, and others will suggest thoughts for verse. Modify the ideas freely.

3.

Her deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee;
The harpies of the shore shall pluck
The eagle of the sea.

— HOLMES: *Old Ironsides.*

Give a picture of person, place, or thing with a similar contrast of: day and night; summer and winter; still and stirring; flourishing and ruined.

4.

Soldier, rest! thy warfare o'er,
Sleep the sleep that knows no breaking;
Dream of battled fields no more,
Days of danger, nights of waking.
No rude sound shall reach thy ear,
Armor's clang or war-steed champing;
Trump nor pibroch summon here
Mustering clan or squadron tramping.

— SCOTT: *Lady of the Lake.*

Write a song for the sleep or death of a statesman, lawyer, sailor, teacher, mother, nurse, or other worker.

5.

A still salt pool, lock'd with bars of sand,
Left on the shore, that hears all night
The plunging seas draw backward from the land
Their moon-led waters white.

— TENNYSON: *Palace of Art.*

Etch sharply by choice details a picture of: a woodland spring; a city square; a church service; a valley farm; a street vender; a student's room. Compare sketch of evening by Edith Pratt Dickins on page 276.

6.

His life was a ceaseless protest, and his voice was a prophet's cry
To be true to the Truth and faithful, though the world were arrayed for the Lie.
A sower of infinite seed was he, a woodman that hewed toward the light,
Who dared to be traitor to Union when Union was traitor to Right.

— O'REILLY: *Wendell Phillips.*

Characterize any other hero or heroine of Church or State.

7. Alice Meynell in her poem *The Night at Daybreak* imagines the night looking for a hiding-place during the day and asking whither it shall run:

To the mountain-mine,
To the boughs o' the pine,
To the blind man's eyne,
To a brow that is
Bowed upon the knees,
Sick with memories.

Imagine hiding places: for day at night, for summer in winter, for December in May, for the whiteness of the snow, for silence in a city.

8.

The deepest love is voiceless too;
Heart sorrow makes no moan.
How still the zephyrs when they woo!
How calm the rose full blown!
The highest thoughts no utterance find,
The holiest hope is dumb,
In silence grows the immortal mind,
And speechless deep joys come.

— SPALDING: *Silence.*

Tell of other silences, of loudest sounds, of various splendors, of great thoughts, of forgotten tales, of wonderful dreams.

9.

Low-anchored cloud,
Newfoundland air,
Fountain-head and source of rivers,
Dew-cloth, dream-drapery,
Drifting meadow of the air
Where bloom the daisied banks and violets,
And in whose fenny labyrinth
The bittern booms and heron wades;
Spirit of lakes and seas and rivers, —
Bear only perfumes and the scent
Of healing herbs to just men's fields.

— THOREAU: *Mist.*

This is unrimed and irregular verse. Imagine a graphic picture of: the midnight express; the showers of April; the fields of wheat; the city market; the clouds; the department store.

10.

Where is the war ye march unto;
From the early tents of morn,
And what are the deeds ye hope to do,
Brave Grenadiers of Corn?
Pearls of the dew are on your hair,
And the jewels of morning light,
Pennants of green ye fling to the air,
And the tall plumes waving bright.

. . . . . .

Yea, and upon September's field,
When the long campaign is done,
With arms up-stacked, your hearts will yield
Conquest of rain and sun;

The pennants and plumes will then be sere,
Your pearls will delight no morn,
But tents of plenty will bless the year,
Brave Grenadiers of Corn.

— M. Earls, S.J.: *The Green Brigade.*

Carry out suggestively, without forcing, the following comparisons: the flowers on the poet's page; the gold dust sifted from corn; the funeral of the year; the jewels among the flowers; the architect of the snows; the winds that shepherd the clouds; the tides of the city streets.

11.

Remember me when I am gone away,
Gone far away into the silent land
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more, day by day,
You tell me of our future that you planned:
Only remember me! you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve,
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

— Christina Rossetti: *Remember.*

The sonnet, as this form is called, has fourteen five-foot iambic lines with the rimes of the first eight lines (*octave*) arranged usually as here (a b b a a b b a), and with the rimes of the last lines (*sestet*), different from those of the octave and variously arranged, often (c d e c d e). The sonnet should have strict unity, presenting one thought under two aspects, the sestet following from the octave. The sonnet is often personal in tone and quietly dramatic in expression. Its music should be varied without being jerky. Rossetti's sonnet is remarkable for its ease, for its very simple diction, for the still simpler pictures it evokes. The iterated words, especially "remember," help much to its unity and to its sequent smoothness, while appropriately voicing the tone of elegy. Compare the Shakespearian sonnet, "No longer mourn for me when I am dead," for a differing form with a like theme.

Change other poems into sonnets: Newman's *Lead, Kindly Light;* Holmes' *The Last Leaf, Old Ironsides;* Poe's *Raven, Helen;* Ryan's *Sword of Lee;* Moore's *Oft in the Stilly Night;* Daly's *Song of the Thrush.* Fill out sonnets, beginning with these lines or the like:

Some day you will regret your thought of me —
Sing, sing, America, a song of peace —
The holiest of all holidays are those —
Come, blessed darkness, come and bring me joy —
One after one the high emotions fade —
I wish I could enshrine my friends in song —

APPENDIX

DIRECTIONS FOR TEACHERS

Composition, an Art. — "Mere learning of rules never made a speaker or writer," declares Bulletin No. 2, 1917, of the Bureau of Education. (*Reorganization of English in Secondary Schools*, page 28.) The same statement was made by Saint Augustine early in the fifth century: "Without the rules of rhetoric we have known very many to become better speakers than those who learned the rules, but we have never known one who became a speaker without reading or hearing the discussions and speeches of others." (*De Doctrina Christ.*, IV, 5.)

Still earlier testimony to the same effect is found in the school of Isocrates (435–338, B.C.). "The school of Aristotle," says Jebb, "in which rhetoric was both scientifically and assiduously taught, produced not a single orator of note, except Demetrius Phalereus; the school of Isocrates produced a host. [More than forty are known.] Why was this so? Clearly because Isocrates, though inferior in the grasp of principles, was greatly superior in the practical department of teaching. It was not mainly by his theory, it was rather by exercises, for which his own writings furnished models, that he formed his pupils."

— Jebb: *Attic Orators*, II, 433.

If rules alone do not make speakers or writers, what will? The successful school of Isocrates, the statement of St. Augustine, and the uniform testimony of all teachers, with very few exceptions in recent times, give the answer. Models are used in mechanical arts as well as in fine arts; models must be used in the art of composition. "That, like it or not," says Stevenson, "is the way to learn to write." Science is systematized knowledge and may be gained, in part at least, by the understanding and memorizing of facts and principles. Art, however, is the power of doing something, and

though rules may keep from error and point out the way to right performance, the actual work must be done by watching some one doing it and by doing it after him. One learns to run a machine, to play a musical instrument, to paint a picture, not by memorizing rules but by following the master who does the work first.

Stages of the Art. — Rules there are in all arts, and if well established and not too numerous they give help. The use of models, however, brings the rules out of their abstract form and puts them in tangible shape before the student. By this method, too, countless rules never formulated are unconsciously mastered in actual composition. A few sound rules should indeed be given, not as memory lessons but as guides to writing. The determining of these rules or precepts is the first stage of an art, called *analysis*. In this manual, precepts are made as few as possible; they are purposely taken out of the definition form and are brought into immediate touch with models. Technical terms have been given, not for memorizing, but for convenience of reference and for pointing out mistakes or praising good qualities. In practice, the student had better memorize an instance of the precept than the definition itself. A model in the memory is fruitful for theory and practice.

The second stage of an art consists in appreciating the rules properly and in judiciously applying them (*criticism, taste*). Criticism is given in this manual through the various remarks appended to the models. Taste is also developed by applying the criticisms of others to the passages quoted. Numbers of such criticisms are available in Moulton's *Library of Literary Criticism*. Comparison of authors in some definite point of style and the choice of a favorite author as a standard are other means of developing critical appreciation. The various passages of this book furnish material for such comparisons.

The third stage of an art is the judicious employment of the rules in actual production (*composition*). Analysis and criticism are abundantly provided for in many books on teaching English, but composition, which is the only real work of the art, is not so well taken care of. This book is devoted entirely to practical composition. There are indeed rules enough in it to equip high-school students for life and to keep them profitably occupied at school, if they are made to speak and write rather than to listen to lectures.

Composition-work. — Four different kinds of composition-work may be distinguished. Deprive a passage of some point of style by omission, by exchange, by substitution, and then exact its replacement (*restoration*). For example, certain words may be left out or exchanged with other words in the passage or replaced by new words. Such altered passages may be read by the teacher to the students or by one student to another or written on the board. Every point of style treated of in this book will furnish material for the composition-work of restoration.

The second kind of composition-work consists in an oral or written repetition from memory or from outline of a passage already known (*reproduction*). This exercise can be practiced with any passage in this book by closing the book after the class has seen the model or by demanding reproduction with a change of form. Verse narratives may be reproduced in prose. Other passages may be reproduced in the form of a letter, of a dialog, of a little play, or with some other change. Different persons may be imagined and to them may be assigned the narration, description, or other writing.

The third kind of composition-work consists in molding one's own thoughts to the likeness of some standard author's (*imitation*).

The fourth and final kind of composition is to furnish one's own expression as well as thoughts (*original work*).

Imitation. — The method of models is the chief kind of composition-work insisted upon in this book. To keep the ideas of the model while changing the expression is an exercise in paraphrasing, useful and at times necessary, but it is not imitation. In imitating, the student should furnish his own ideas and express them with that particular excellence which he aims at in the model. He may follow closely the sentence structure or he may follow only one single point, say the use of right words. In no case should he permit the model to force him to say what he cannot sincerely and truthfully say of his own subject. Good criticism will show the students what is the standard English prose they may follow and what are the peculiar mannerisms they should avoid in certain writers.

Example of Imitation. — In the following passage George Eliot tells what sweet cream is not and then what it is. The high-school student who wrote the imitation used this same method

of exposition and reproduced other points of style. He wisely did not attempt to rival the model in the use of learned words, which the author introduces for humorous irony, as "lacteal addition" and the like.

Reader! did you ever taste such a cup of tea as Miss Gibbs is this moment handing to Mr. Pilgrim? Do you know the dulcet strength, the animating blandness of tea sufficiently blended with real farmhouse cream? No — most likely you are a miserable town-bred reader, who think of cream as a thinnish white fluid, delivered in infinitesimal pennyworths down area steps; or perhaps, from a presentiment of calves' brains, you refrain from a lacteal addition, and rasp your tongue with unmitigated Bohea.

You have a vague idea of a milch cow as probably a white-plaster animal standing in a butterman's window, and you know nothing of the sweet history of genuine cream, such as Miss Gibbs': how it was this morning in the udders of the large, sleek beasts, as they stood lowing a patient entreaty under the milking shed; how it fell with a pleasant rhythm into Betty's pail, sending a delicious incense into the cool air; how it was carried into that temple of moist cleanliness, the dairy, where it quietly separated itself from the meaner elements of milk, and lay in mellowed whiteness, ready for the skimming dish which transferred it to Miss Gibbs' glass cream-jug. If I am right in my conjecture, you are unacquainted with the highest possibilities of tea; and Mr. Pilgrim, who is holding that cup in his hand, has an idea beyond you.

— Eliot: *Amos Barton.*

The Sweet History of Genuine Spring Water

Most indulgent reader! did you ever taste a glass of pure spring water such as Nature offers to the thirsty wanderer at her woodland fountains? Have you ever experienced the refreshing coolness which follows such a draught? Unfortunately you have not, for, very likely, you are a narrow-minded, city-bred reader to whom the word spring water is suggestive only of a dusty-looking liquid sold by dusty-looking individuals from big, wicker-covered bottles on the busy streets of your native town, and tasting of various substances decidedly unpleasant to the palate. Or, perhaps, with a prejudice born of this dusty appearance, you have avoided such beverages entirely and quenched your thirst by means of common, everyday city water.

Very likely you are completely unacquainted with the true history of real spring water; how it bubbles up from the depths of the earth in some quiet, woody nook; how it flows into its clean, pebble-lined basin, ever fresh and clear as crystal; how it is always there awaiting the weary traveler and inviting him to drink

of its liquid coolness. If so, you know nothing of the highest possibilities of the science of drinking, and the most uneducated backwoodsman has an idea beyond you.

— High-School Student.

Other drinks, cider, soda-water; different foods, roast turkey, baked beans, mince pie; may be developed in the same way. A thorough analysis of the model should precede the exercise. This analysis in effect generalizes the model and shows how it can be applied to many subjects. This passage explaining what a thing is not and then what it is, going through all the stages of its history, can be made a model for explaining a poem or an automobile as well as foods and drinks.

Subjects. — A variety of topics is given with each model. They are concrete and imaginative, not abstract or philosophical. They are taken from school life, from the student's experience, from nature, from literature, and from history. They are meant to be suggestive and may be interchanged or modified to suit different classes, so that the following of the model may not be too difficult. There is a danger connected with practical or so-called vocational subjects, unless they are already somewhat familiar to the student. In the effort to accumulate new material his energies may be divided, and the teacher may receive undigested and unarranged excerpts from encyclopedias and all crudely expressed, except where the material is entirely copied. The sincere handling of one's own experience, drawn from life or from the memory of books read, gives a better chance for the exercise and development of thought, imagination, taste, and of all the faculties which by constant practice must be trained for mastering the art of writing.

Oral and Written Work. — Whether the exercises are to be spoken or written is simply a question of method. They may all be spoken if so desired, but the shorter exercises, usually given first, are best suited for oral work. Short debates, little dramas, and mock trials and the like, where students speak to one another, are less awkward to manage than talks directed to the class. Most of the topics of the exercises can be handled as debates if the class be divided into groups of two or more and if the opponents take two kindred subjects, each opponent following the model. For instance, where a game or study or author is set for a subject,

two games, two studies, two authors may be taken and one assigned to each side. A short time is allowed for preparation; then each debater delivers his imitation supporting his choice. Oral work is more intense and ensures individual attention; written compositions are more economical of time, are more carefully done and exercise a greater number in the same time. The reading aloud of the models and of the students' exercises is to be practiced as far as possible.

Arrangement of Matter.—This book is designed for the advanced work of high school and academy and may well be used through two years. The first six chapters may be taken in the first of these, with Chapters IX and X if so desired; the other chapters can be taken in the following year. Short exercises can be done in class, and the others be assigned for home work. Original work may be joined with imitation by the teacher exacting that one or other of the model paragraphs already studied be brought in somewhere in the course of the original theme.

Composition is mastered, not when the teacher is explaining rules, not when the students are memorizing or repeating rules, not when they are analyzing passages and exemplifying rules, but only when they are actually engaged in composition. The preliminary steps of analysis and criticism may be helpful, but they can be dispensed with. Composition is an art and not a science and, as any other art, is mastered only by actual practice.

Helps. — Variety, publicity, and contests help to stimulate students and to keep up interest in composition. Besides the variety of subjects suggested, there should be variety in the form and in the nature of the exercise. Prose and verse; letters, dialog, and play; analysis, criticism, and kinds of composition-work; the different qualities, the processes, and the types may be taken up in turn, so that the class may not be too long at one thing. At least, the home exercises may be so diversified, even if drill work of class calls for regularity. In pictures there is another chance for variety. The pictures throughout the school, the illustrations in books and magazines, will provide subjects to exemplify the several points of description or to furnish the background and even details of a narration. Without much trouble and at slight expense a teacher can have at hand a large number of suitable pic-

tures, and a different one for every exercise may be assigned to all or to each. Old magazines, post-cards, and such collections as the Perry pictures are available and afford a large variety for choice.

The recognition of publicity is also a solace and encouragement to students. Have a good piece of work read to the class; gather compositions into a book for exhibition or for presentation to some officer of the school; let the class or sections of it form boards of editors and issue a typewritten paper; appoint members daily or weekly to conduct a class diary according to some good model. The wider public out of class may be appealed to through exhibitions of various kinds, through authors' days, anniversaries, class displays. On these occasions let many read or deliver short compositions, rather than one or two give long papers. Wherever it can be done, publication in the local press is a great stimulus to a young writer.

Finally, contests enliven a class. Divide the class into sections and let them match qualities in different passages or reckon which of two passages has the larger number of instances exemplifying any precept. One single passage may serve the same purpose or one author may be pitted against another as a model of a particular quality. Again, several exercises may be read and a vote of the class be taken to decide what paper best reproduces the excellence of the model.

ANALYTICAL INDEX

This table serves the purpose of an index to all the terms defined and illustrated throughout the book. The table also sets forth the whole matter comprehensively, giving the connection and subordination of all the precepts; it is a practical aid for class reviews and for fixing necessary information in the memory. Its chief usefulness, however, will be found in the correcting of the exercises. The corrector, whether teacher or student, can note on the compositions the number of the section or the precept exemplified. Deficient students may by some distinctive mark be made to register on their assignments by number or term what precept they have violated. Should abbreviations of the terms be desired the initial letters may be used where there are two or more words, as *R. W.*, Right Word. Where the term is a single word, the first three or four letters will serve, as, *Cli.*, Climax; *Meta.*, Metaphor.

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